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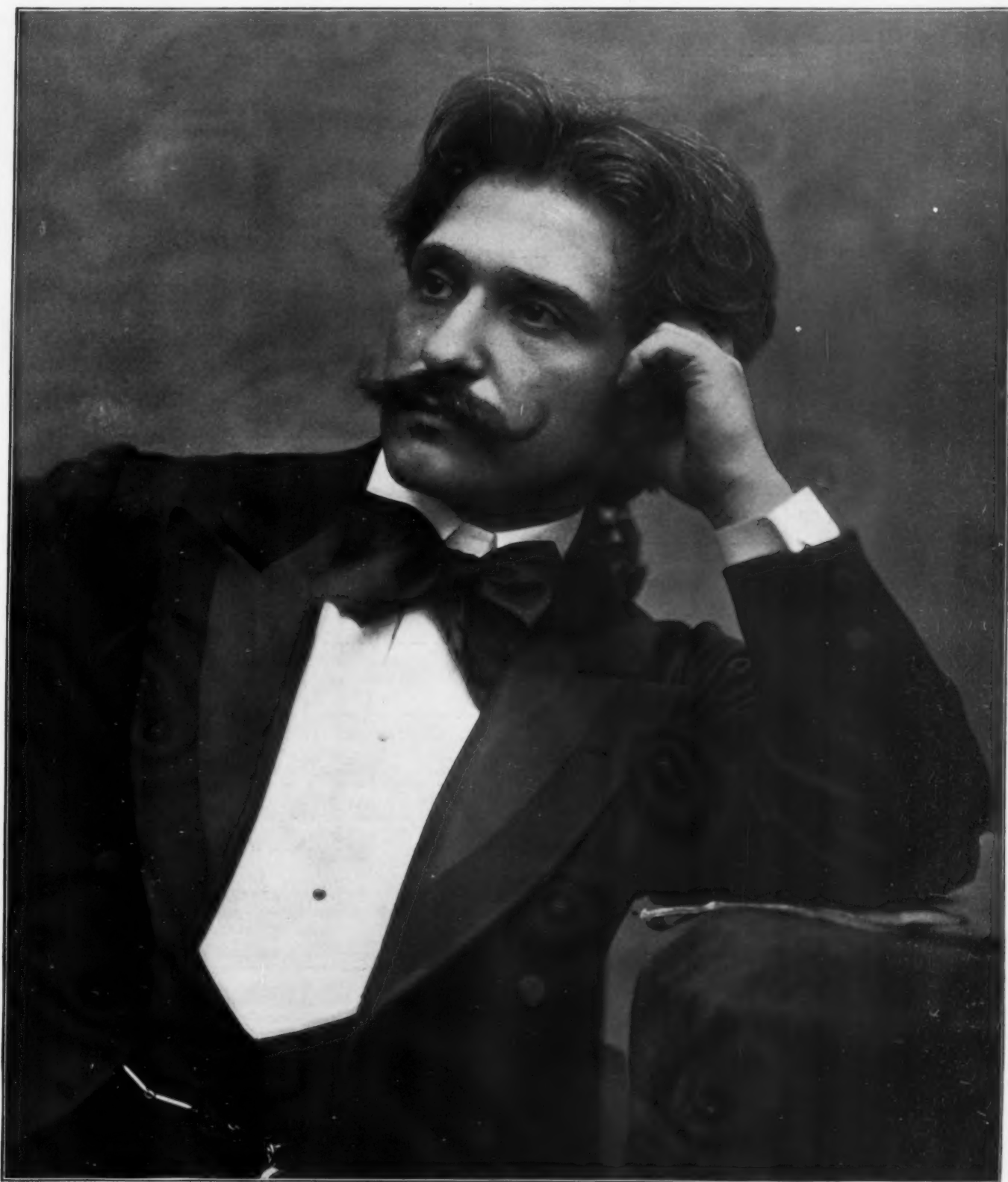
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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE,
TORONTO, October 30, 1898.

SARA ANDERSON, the beautiful young American singer, has been heard in Toronto. On Tuesday evening, October 18, she was the only vocalist at the "Seidl Orchestra" concert, which, in spite of rain and wind, attracted a large and appreciative audience to Massey Music Hall.

The program was as follows:

Overture, *Carnaval Romain*.....Berlioz
Two Slavonic dances.....Dvorak
Aria, *Jeanne d'Arc*.....Tchaikowsky
Miss Sara Anderson.

La Vierge.....Massenet
Minuet.....Moszkowski
Prelude and Finale, *Tristan and Isolde*.....Wagner
Symphonic Poem, *Les Preludes*.....Liszt
Songs—

Clover.....MacDowell
Yellow Daisy.....MacDowell
Blue Bells.....MacDowell
Miss Sara Anderson.

Invitation to the Dance.....Weber-Weingartner
Funeral March of a Marionette.....Gounod
Fête Bohème.....Massenet

The news of Miss Anderson's triumph at the Worcester Festival had already reached this city, and the people expected great things of her. They were not disappointed. After her first song the singer was recalled four times, but would not give an encore, much to the regret of everyone present. At the close of her second number she was compelled to sing again, and chose the ballad "My Mother Bids Me Bind My Hair," a selection which in ordinary cases would have delighted many of her hearers. But the manner in which she had sung "Jeanne d'Arc" had impressed and thrilled everyone to such an extent that music of a lighter nature, however excellent, was not acceptable. The same may be said of the three MacDowell gems, which should have preceded, instead of followed, the Tchaikowsky number.

Miss Anderson looked far more beautiful when singing than at any other time. There was a seriousness about her manner and a grandeur about her style, both of which were irresistible. On October 19 a leading Toronto critic wrote thus of her initial appearance in this city, and in doing so he has voiced the sentiments of the general public:

The real success of the evening, however, was the vocalist, Miss Sara Anderson, a young American singer, who shows more promise than anyone we may think of. She is a mezzo-soprano, with all the elements that make for righteousness in vocal art—a voice of great compass and beauty of tone; a voice full of feeling; one of those large serious voices that grip the soul. And, moreover, she is beautiful, and carries herself like a queen. Her first number was an aria from Tchaikowsky's "Jeanne d'Arc." The exquisite expressiveness, dramatic power and purity of tone she displayed literally took her audience by storm, and she had to answer four recalls, but, for some unknown reason, refused to give an encore. Her second appearance was in three fairy-like fantasies by the American composer, MacDowell, "Clover," "Yellow Daisy" and "Blue Bells." Despite her beautiful diction and the loveliness of her voice, her style proved too large and serious for the vehicle. In response to a recall she gave a most beautiful and tender rendering of the ballad "My Mother Bids Me Bind My Hair." Miss Anderson is certainly the coming American prima donna.

The orchestra at this concert was conducted by Henry Schmitt, whose most successful effort was the symphonic poem by Liszt. Owing to the dampness of the weather it

was at first somewhat difficult for the stringed instruments to keep in tune. The "Tristan and Isolde" prelude and finale were particularly welcome, for music of this kind is not heard nearly often enough in Canada. If orchestral conductors, when they come to this city to give concerts, would endeavor to put symphonies on their various programs it would be a boon to the music loving portion of the community, and it should materially increase the attendance at these concerts, provided a sufficient quantity of so-called popular selections could be interspersed.

Mr. Schmitt filled an engagement here last spring, shortly after the death of Seidl, so that he is by no means a stranger in Toronto.

The third concert of the Massey Hall course will take place on November 1, when Mlle. Antoinette Trebelli, Signor Campanari and Ovide Musin will appear. Judging from the success of her first engagement in this city, it is not unlikely that Miss Sara Anderson will be called upon to return this season, in which case she may be assured of a warm and enthusiastic reception, for the people have learned that she is a great artist.

Canadian musicians continue to be strenuously opposed to the introduction into this country of the examinations of the Associated Board of the Royal Academy of Music and Royal College of Music, of London, England. An important meeting of the Ontario protesting committee was held at the Queen's Hall, Toronto, on Saturday afternoon, October 15, at 4:30 p. m., when further steps were taken to prevent the "examination invasion." It is certain that influential persons of various vocations who are concerned in the welfare and progress of the Dominion will help to make the protest—which is fast assuming colossal proportions—exceedingly emphatic. S. T. Church (secretary of the committee) is not a professional musician. The amount of time and labor he and other outsiders are expending upon the matter is a proof that the point at issue is of unusual importance.

The hour has come for Canadian musicians to assert their independence; to show that they have faith in themselves and in the musical heritage of their country; to repudiate that which may in any measure infringe upon their rights.

Will their protest be understood? Will it arouse indignation or commendation? Will it prove effectual? These are questions which to-day should claim the interest and even the anxious attention of the musical world.

Under the auspices of the Mason & Risch Company, Miss Florence Taylor (of Detroit) will give a piano recital in St. George's Hall this evening. The vocalist will be Mr. Drummond and the accompanist Miss Mockridge. This is the program, for which the public should give a vote of thanks to Messrs. Mason & Risch:

Sonata, op. 26.....Beethoven
Vocal solo.....
Mr. Drummond.
Barcarolle.....Moszkowski
Murmuring Zephyrs.....Jensen
Valse.....Godard
Suite.....d'Albert
Vocal solo.....
Mr. Drummond.
Ballade, A flat.....Chopin

Miss Taylor, who has been a pupil of Barth and of Moszkowski, pursued her musical studies for some time in this city. She is young and charming, and she is a fine pianist. Like Miss Ada E. S. Hart, she is a friend and admirer of Miss Apel, THE MUSICAL COURIER's former

Vienna correspondent. A description of Miss Taylor's recital will appear in these columns next week.

Rehab Tandy, oratorio and concert tenor, is actively engaged in teaching singing at the Toronto Conservatory of Music, where he has been a member of the staff for the past three years. As a concert soloist and vocal instructor he has had and now enjoys great success. In 1888 Mr. Tandy went to London, England, and during his seven years' subsequent residence there he made frequent appearances in the leading London concerts, including those given in the Crystal Palace, Queen's Hall, St. James' Hall, Albert Hall and other places.

Mr. Tandy possesses a robust tenor voice, and his repertory is extensive. He is making many concert engagements for the coming season, and as a proof that he is well known as a vocal teacher it should be mentioned that, in order to study with him, pupils have come to Toronto from New York, Chicago, Montreal, Alabama, Texas, Nova Scotia, Manitoba and elsewhere. Mr. Tandy is hard working and painstaking; it is gratifying to observe that his untiring efforts are meeting with decided encouragement.

Miss Louise Tandy (A. T. C. M.), daughter of Rehab Tandy is a young soprano, who graduated at the Conservatory in June, 1897. At present she is abroad, where she is continuing vocal and other musical studies under guidance of the best masters, and where her friends confidently expect that she will accomplish good things.

The concert given in Association Hall on October 6 by Mr. Beard, tenor, was pronounced a success. The singing of George Frances Beard gives evidence of careful study, and since he is about to leave for New York he evidently intends to rise high in his chosen profession. At this farewell recital the audience was most enthusiastic. The tenor was assisted by his sister, Miss Lelian Beard (a promising contralto, who has lately made engagements to sing in Chicago); Miss Florence M. Woodland (dramatic soprano), W. Francis Firth (baritone), J. D. A. Tripp (pianist) and others. Mr. Beard is an earnest singer, who is intensely devoted to music, and as he confines his work to the compositions of the great masters he evidently has high artistic ideals. His former associates in this vicinity will watch his New York career with interest.

Mrs. Edgar Jarvis, of Buffalo (formerly of Toronto), visited the Canadian Department to-day. Mrs. Jarvis is a very fine pianist, a talented instructor and a remarkably gifted and versatile woman. For years she was one of the brightest lights in artistic circles in this city, and the fact that she will hereafter live in Buffalo is a source of sincere and heartfelt regret to Canadian musicians, who are unwilling to part with such an acquisition as Mrs. Jarvis.

This musician studied with Sir Martin Lazare (pianist to the King of Denmark) and later with Edward Fisher, director of the Toronto Conservatory of Music. She understands the theory of music, having written a number of compositions, including "Through the Pines" (a reverie), "Esprit du Corps" (a military march), and a transcription of "Adeste Fideles." Among Mrs. Jarvis' literary works are two libretti written for music by Signor d'Auria, "The Sea King's Bride" and "Gulnare; or, The Crusaders' Ransom." It is safe to predict that those who may receive musical instruction from this experienced teacher at her studio, 301 Bryant street, Buffalo, will gain the highest artistic benefit.

Miss Carrie Lash, who recently resigned her position as contralto soloist in St. Pauls Church, has accepted a similar offer from St. Andrew's Church, where her duties will begin on November 1.

Miss Jessie Alexander, the Canadian elocutionist, will give a recital in Massey Hall on Friday, October 21, when she will be assisted by Miss Margaret Houston, vocalist.

The following music was heard at the Metropolitan Church last Sunday: Anthem, "Who Are These Arrayed in White?" Stainer; duo and chorus, "I Waited for the Lord"; recitative, tenor, "Sing ye Praise"; air, "He Counteth All Your Sorrows," "Hymn of Praise," Mendelssohn; organ music, Larghetto, Lemaigre; prayer, Callets; allegro moderato, Volckmann; offertorio, C minor, Batiste. Soloists, Miss Millett and Miss Warden, sopranos; Mr. Sherlock, tenor; organist, F. H. Torrington.

Signor Pierre Delasco has been very seriously ill, and the doctors say he must go to Italy for the winter or he will not recover. Prominent artists have decided to give a complimentary concert in Massey Hall on Thursday evening, October 27, for the benefit of Signor Delasco. It is intended to devote the proceeds of this concert to sending this gentleman to the sunny South, where it is to be hoped that the balmy air will treat him kindly.

Only a year ago last summer Signor Delasco arranged a concert for the benefit of an aged man in misery. He

has never failed to give assistance where it has been needed, and it is well that his pupils and friends to-day remember this and gladly rally round him.

Those who have heard his splendid bass voice, who have admired his dramatic style and finished methods, will understand how sorely he will be missed at many of the local musical events this season. His large class of pupils will deplore his absence.

Signor Delasco has sung in grand opera in the Metropolitan Opera House, New York, and he has numerous friends in Europe. Regret at the news of his dangerous illness will not be confined to Canada.

The Ontario Ladies' College, at Whitby, possesses an excellent musical department, of which J. W. F. Harrison, of this city, is director. On October 18 this institution was visited by their Excellencies, the Governor-General and the Countess of Aberdeen, for whose delectation a special program was arranged.

A musician in Halifax has sent to this department a letter concerning the outlook for the divine art in his city. He writes: "Away down here in Halifax we are all endeavoring to attain the highest ideals in music, be it as teacher, soloist or conductor. Being isolated, as it were, from the rest of the musical world, we are dependent on our own efforts for the rendition of music, from the solo to the complete opera."

On October 13 the first recital of the Weil String Quartet took place in Halifax. Max Weil was the leader and Miss Gladys Tremaine the second violinist, while J. A. Taylor played the viola and Miss Elizabeth White the 'cello. This was their program:

Quartet in A minor, op. 29.....Schubert
Allegro ma von troppo. Andante. Menuetto (Allegretto). Allegro Moderato.
Vocal, No Torments Now, Le Cid.....Massenet
Miss Elsie Hubley.
Sonate for piano and violin, No. 9.....Beethoven
Andante con Variazioni. Presto.
(Dedicated to Rudolph Kreutzer.)
Miss Louise Tupper and Max Weil.
Quartet, op. 11.....Tschaiakowsky
Andante Cantabile.
Vocal—
The Nightingale.....Horrocks
The Blackbird.....Harriss
Miss Elsie Hubley.
Piano, Faust Waltz.....Gounod-Liszt
Miss Louise Tupper.
Quartet in G minor, op. 27.....Grieg
(First movement.)

It is to be hoped that the professional engagements of the Weil Quartet will not be limited to Nova Scotia, for it should be heard in the West as well as in the East.

The choir of Parkdale Church, under direction of Alex. M. Gorrie gave a concert on October 13, when the Highlanders' band assisted. Mr. Gorrie has brought his choir up to a high standard of excellence.

Miss Collier, a capable piano teacher in this city, and former pupil of Herr Ruth, has resumed her classes at her studio on Gloucester street. Miss Collier has an extensive knowledge of harmony, and she makes a specialty of piano accompanying.

Miss May Kirkpatrick (pianist) and Miss Lena M.

Hayes (violinist) propose giving a recital together early in the season.

Miss Via Macmillan, musical director of the Toronto Junction College of Music, saw the need for a school of the kind in that region, and has creditably met the demand which formerly existed.

Whaley, Royce & Co. have sent to this department a large number of their latest publications, including a series of six songs by Bianco. These compositions have received the most favorable notice of critics in England, the United States and Canada. Special mention should also be made of this firm's editions of works by Lawrence, Jeffers and C. A. E. Harriss. A critical analysis of all these compositions will appear in these columns next week.

Messrs. Whaley, Royce & Co. state that theirs is the only house in Canada that employs music engravers and that has a lithographic plant on the premises. They represent the majority of American publishers in this country, and that they are on satisfactory terms with English firms may be seen from the following paragraph written by "Moderato" for a recent issue of *Saturday Night*:

Messrs. Whaley, Royce & Co. have concluded an important arrangement with Howard & Co., music publishers, of London, England, whereby Canadian composers will be enabled to secure the advantages of a market beyond the seas, the English firm mentioned undertaking to publish and push in England any works by our composers which may possess sufficient merit to warrant it. This enterprise on the part of Messrs. Whaley, Royce & Co. will doubtless be duly appreciated by Canadian composers, whose chief complaint in the past has been due to the limited field offered in Canada for the sale of original works by native musicians. Messrs. Howard & Co. have already accepted and published two songs by T. C. Jeffers, four by Charles A. E. Harriss, and one by Frederick L. Lawrence, works which had already been published in Canada by Messrs. Whaley, Royce & Co., and which had been most favorably mentioned by leading local critics. The English editions of the songs mentioned are admirably engraved and attractively gotten up generally."

The choirs in the various churches are beginning to prepare for their annual services of song. There is no dearth of musical activity in this part of the country.

MAY HAMILTON.

Wanted—Information.

BEING curious-minded and always glad of light on a good subject, I have followed the different controversies that from time to time have appeared in THE MUSICAL COURIER on the well-worn theme of voice culture. While it has all been vastly learned, and doubtless for the initiated highly satisfactory as well, I must confess that personally the only benefit accruing to me is the same that the dorky got from the sermon—a warm head and cold feet.

We have heard a great deal about larynxes and pharynxes, about laryngeal nerves, cricothyroid and arytenoid muscles, and Allah knows what not besides. We are ready to admit that they exist, and even that it may be a very creditable thing to understand and describe their situations and relations to one another. But the point is, how to use all this paraphernalia in the production of tone.

Not one of the disputants has yet suggested a natural, common sense way of producing a natural, healthy tone.

The vital and only question of interest to the vocal student is how to obtain his tones—good, pleasant, easy tones that will not tear his throat and torture the ears of his listeners. If science has any solution of this question, certainly we have a right to demand it from such votaries of science as Drs. Muckey and Curtis, Messrs. Belari and Howard.

But Dr. Muckey says the vocal cords are strings; somebody else is of the opinion that they are reeds; Dr. Curtis says "it is difficult to determine" what they are. Mr. Belari talks registers, and John Howard deals in Adam's apples. Then comes a pleiad of lesser celebrities who, in trying to trump the game, succeed in making complications doubly complicated.

Won't some of these luminaries in vocal science cast a side light on the road that leads out of the labyrinth? Will any one of them give us a plain answer to a plain question? How must all this elaborate mechanism be set in motion to produce the voice? Through what instrumentality and in what way can any man, woman or child count upon giving just one good, clear, spontaneous tone?

Let the answer be definite, simple, to the point, and not veiled in incomprehensible scientific subterfuges and wading through endless pages of THE MUSICAL COURIER.

Mon Dieu! It seems to cost very little to be a savant on paper, but let us see how much this knowledge is worth in practice.

It would not be a bad idea for our wranglers to illustrate their theories before the public. The public cannot interpret the jargon which they talk, but it can judge of results in the tones which it hears. To him the palm of victory whose production meets the highest favor. For the rest, no matter how profound their physiological science nor how versatile their speech, let them step down from the platform, and all artists will rejoice to be rid forever of the veritable remora of their art. J. O. B.

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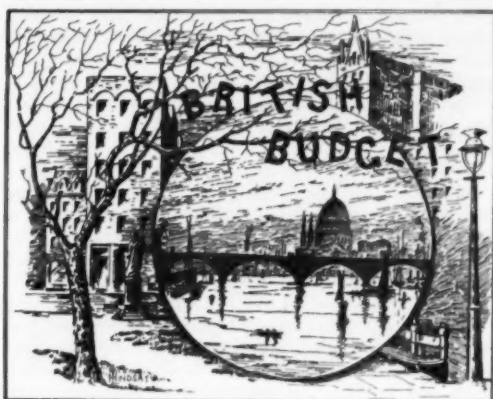
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BRITISH OFFICES OF THE MUSICAL COURIER,
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LONDON, W., OCTOBER 14, 1898.

DR. RICHTER'S forthcoming engagement with the Hallé Orchestra at Manchester has been the most talked of theme in the musical world here the past week. The prospect of having the greatest living conductor resident in England has been hailed with delight, and the inestimable value of his influence on music here would be another factor toward securing for England the recognition she is now beginning to deserve—that of being a musical nation. On the death of Sir Charles Hallé the committee appointed to manage the Hallé concerts invited Dr. Richter to accept their management, but as he was not free from his engagements at Vienna he was forced to refuse after a consideration of something like three months. He decided that he could not come at that time at all, and wrote a letter expressing a desire to accept the post at some future date.

In the meantime several of our English conductors were requisitioned for single concerts. Mr. Cowen made a decided hit in his reading of one of Beethoven's symphonies, which lead to his being engaged, but only from season to season. It was evident that the management hoped their desire for the services of Dr. Richter would be eventually realized. As Mr. Cowen's work has given satisfaction he feels that he ought to receive a permanent engagement, and he claims that Messrs. Forsyth Brothers verbally indicated to him that the probabilities were his position was assured. He has written to the Manchester *Press* stating as much. In a letter dated last February he gives his case away as far as the present understanding of a permanency is concerned, and the action he has taken in the matter has tended rather to alienate than enlist public sympathy for him.

Although the contracts are not signed, there is little doubt that Dr. Richter will accept the conductorship of these concerts, at least for one season, commencing next autumn. He arrived in London Wednesday, and is busily engaged rehearsing for his concerts at St. James' Hall,

which begin on Monday and extend for two weeks, with two other dates in London and visits to the principal towns in the provinces. After this he conducts in Vienna, which will terminate his engagements there. In the summer he will conduct the performances of the "Ring" at Bayreuth, after which he will be free.

The sum he is to receive for conducting the Manchester concerts is £1,500, but the Manchester Orchestra (probably to be rechristened the Richter Orchestra) are trying to arrange concerts in the adjacent important towns, which would increase his income for the season to about £2,500. This will not interfere with the London concerts that take place in October and June.

The Liverpool Philharmonic, with characteristic lethargy, decided that Mr. Cowen was satisfactory, and could see no reason for his dismissal, even though he was not engaged for any definite period. This means that the Manchester Orchestra will give concerts in Liverpool in opposition to those of the Liverpool Philharmonic, which old and fashionable institution has the proprietary rights of their hall, and as it is generally autocratic, will undoubtedly suffer in the competition. Their programs are on the same lines as they were ten or fifteen years ago.

There is little doubt that the Carl Rosa Opera Company will give a season of opera at Drury Lane after Easter. Engagements have been proceeding between Dr. Osmond Carr and Arthur Collins for some weeks now, and although terms are not agreed upon everything points to satisfaction in this matter. This will be the first occasion when use will be made of the new electric machinery mentioned in a recent letter for their performances of the "Ring" in English. Last week this company gave performances at one of the London suburban theatres in Islington, when they had a full house each night. This week they have been at another suburban theatre at Stratford with similar results. To all appearances they are in a very satisfactory way, and we hope this institution will continue to flourish under the new management.

I understand that M. Massenet is about to write music to the libretto of "The Three Musketeers."

The meeting of the Union of Graduates called last Friday to protest against the proposal henceforward to confine the candidates for Oxford musical degrees to three-year residents who already hold the B. A. came to nothing. Sir Frederic Bridge withdrew his protest, and the matter will not again be brought forward. Mr. Hadow and his "resident" friends have accordingly carried the day. The new regulations will therefore now, it is assumed, be passed, and after the date on which they are to come into force (at Cambridge it is 1900 for the Mus. Doc. and 1902 for the Mus. Bac.) no one will be able to take a musical degree at Oxford, Victoria or Cambridge until he has kept nine terms, and in the case of the Mus. Doc. has graduated in some other faculty. This of course practically confines the candidates for musical degrees to the choral or organ scholarship holders, who must be in residence, or to men of wealth and leisure. This will probably for a time make a run on musical degrees at the other institutions. The wis-

dom of this preparation insisted upon will make these degrees much more worthy than those taken elsewhere.

César Thomson is unable to appear at the Crystal Palace to-morrow afternoon, so Emil Sauret will be the soloist instead.

Victor Thrane, the well-known American concert manager, was in town at the beginning of the week, but left for home on Wednesday. While here he has heard several singers and players, but has not made any important engagements for the forthcoming season. His tour around the world starts next March with Ysaye and Jean Gérardy. This we shall observe with great interest.

Mme. Antoinette Sterling's concert tour, under the management of Charles W. Sinkins, is meeting with success. They have so far appeared in the towns in the South of England, but their tour extends until the middle of December, during which a total of about sixty concerts will be given.

The season of Saturday afternoon concerts at Crystal Palace opened last week under auspicious circumstances. Nearly 4,000 people were present, and undoubtedly the principal feature of the program was the playing of Herr Moriz Rosenthal. His first selection was the Scharwenka piano concerto in B flat minor, and the strongly contrasted passion and tenderness were admirably brought out by this artist. He demonstrated his exceptional musical qualities, his interpretation being characterized by clearly conceived ideals which he fully realized. Needless to say that the Don Juan Fantasia of Liszt was a tour de force. His wonderful virtuosity enabled him to surmount the technical difficulties of this work with unflinching accuracy and mastery. After repeated recalls he came forward and gave Henschel's graceful Berceuse, which contrasted admirably with the former work. Mme. Christianne Andray made her first appearance here with moderate success, singing the Paesello "Recitatif et Cavatine de Ceres." The playing of the orchestra was in parts somewhat rough. Evidently Mr. Manns has some new members in his band, as the ensemble at times left much to be desired. The program opened with Schumann's "Rhenish" symphony, not often given here. The prelude to "Parsifal" was marked by earnest care on the part of Mr. Manns and his orchestra. Edward German conducted a spirited performance of his Fantasia on March Themes. This work was first brought out at a Philharmonic concert in commemoration of the Queen's Jubilee. It has since been revised and parts developed, and now appears in decidedly improved form. Its vigorous, jubilant character, its tuneful themes and clear orchestration commended it at once to the audience.

LEEDS MUSICAL FESTIVAL.

Another Leeds Festival has come and gone, and through it the Yorkshire city has added to its choral laurels. In dealing with such a function it is difficult to know where to make a start, whether to found the sermon upon the text of the chorus, of the program or of the conductor, who, as we all know, is in this instance Sir Arthur Sullivan. Still, the Leeds Festival means the Leeds chorus, which has been gathered from various parts of the West

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Riding, Leeds providing some 150 and adjacent towns an odd 200. So far there has been nothing new. Novelty has, however, come in with the adoption of the lowered pitch (normal diatonic), which exercised the minds of so many during the Birmingham Festival of last year. We have never realized the necessity for this change. Its adoption is looked upon as desirable in the interests of the singers, but in the North no particular strain has accrued from the prevalence of the old Philharmonic pitch. Still, the normal diatonic is a move in the right direction, if only to bring us into line with the majority.

The festival duly opened on the 5th with a performance of "Elijah," which it is well to record had been thoroughly rehearsed under Sir Arthur Sullivan, who invariably gives full attention to the familiar oratorios of Mendelssohn or Handel.

Rarely have we heard anything like so good a reading. The chorus singing was at once powerful, well balanced, and indicative of a refinement that has not always characterized West Riding singers. It set up a happy standard at the outset, from which no departure could be tolerated. As for the principals, Madame Albani, Miss Ada Crossley, Miss Clara Butt, Ben Davies and Andrew Black, they were one and all thoroughly efficient. The reason why two contraltos, both of them debutantes at the festival, appear in the cast is that Miss Clara Butt, the original, failed to turn up during the early part of the proceedings owing to some misunderstanding as to the time. Miss Crossley, who had taken no share in the rehearsals, was, however, at hand, and gave every satisfaction until the arrival of Miss Butt, who was naturally a little put out by the contretemps.

More interest attached to the proceedings in the evening, when Mr. Elgar's "Caractacus" came up for a first consideration. This is the result of a direct festival commission, and it is gratifying to be able to testify to its power and graphic force. The score is, if anything, too crowded with detail. It is, of course, hardly necessary to follow all the leit motive (some thirty or forty) through the work to derive enjoyment from it, but the knowledge that leit motive prevail rouses speculation as to the meaning of every phrase that is repeated. "Caractacus" demands much, but it is worth it. There is nothing weak, sentimental or silly about it. Yet there are purple patches such as might delight even those who cannot appreciate the full significance of the work. There is, for instance, the beautiful, and at the same time difficult, love duet between Eigen and Orbin; the great "Lament" for Caractacus in seven-four time, an extremely pretty pastoral chorus, and a bold and exultant "Song of the Sword," as well as a grandiose peroration in which climax after climax is attained with a still greater one for the end.

The performance was as satisfactory as any "Caractacus" is likely to meet with for many years to come. The score is extremely elaborate, and the band did not help us to forget the fact, though playing much better than at rehearsal. The chorus sang very well and Andrew Black was at his best in the title role. Neither the intonation of Mme. Medora Henson nor that of Mr. Lloyd was impeccable, but an otherwise good account of the difficult love music was given; while John Browning and Charles Knowles, both Leeds singers of repute, sang with power and gratifying evidence of dramatic instinct in what they had to do. Mr. Elgar was of course warmly congratulated on his work, which created a deep impression upon all those capable of entering into its significance.

The rest of the program embodied the air with variations from Tchaikovsky's Suite in G, Berlioz's "Carnaval Romain" overture, and Cornelius' "Vätergruft," the last being sung by Plunket Greene to a choral accompaniment.

The second morning's performance of the festival brought with it Professor Stanford's "Te Deum" and Palestrina's "Stabat Mater." The new "Te Deum" abounds in strongly colored dynamic contrasts, after the manner of Verdi, whom Professor Stanford very warmly admires. There is, too, a touch of the personal and the picturesque about the work that is to be felt rather than defined. The dramatic, but not the theatrical, element comes in with the "Judex crederis," and we are treated to some rather startling outbursts at the end of the "Salvum fac populum" and "In te speravi," where the divided choral

parts go climbing upward, until the soprano soloist takes up the strain on the high B flat and then drops to the octave with peculiar and happy effect.

A solo quartet is required, and was represented on this occasion by Madame Albani, Mme. Marian Mackenzie, Edward Lloyd and Plunket Greene. The "Stabat Mater" received a most impressive reading. In a secular building like the Town Hall such music, at such a distracting time, is heard to disadvantage. Yet with closed eyes one could appreciate to the full what it is to hear Palestrina's music at Ratisbon or within the Sistine Chapel, where every Thursday in Holy Week this setting of the lamentation continues to be sung. An "Ode to Music," by Otto Goldschmidt, hardly merited the attention it received. Founded upon some unpoetical lines by Sir Lewis Morris, the work is laid out for soprano solo and female choir, with an accompaniment of organ and harp. The thing is pretty enough, but it is not worthy of a place in a festival scheme. The solo was taken by Madame Albani, to whom the mellifluous production is dedicated. The rest of the program comprised Liszt's "Les Préludes" and a Sullivan selection.

The evening concert brought with it Dr. Alan Gray's new work, "A Song of Redemption," which is neither more nor less than a setting of Dr. Mason Neale's familiar hymn, "The foe behind, the deep before." We were not greatly impressed by this novelty. The music is sound and scholarly, but the lines on which it moves are not much more ambiguous than those of an extended church anthem.

A Wagner selection followed, Madame Albani here being heard in Isolde's "Liebestod," and Miss Marie Brema and Mr. Bispham giving a remarkably fine interpretation of the final scene from "Die Walküre." Mr. Lloyd also sang Siegmund's "Liebeslied," and few or none realized that this was virtually the famous tenor's farewell to the Leeds Festival, at which he has sung for so many years.

Friday morning promised Bach's Mass in B minor, and with the recollection of what had been done in the past with this most exacting of choral works, expectations ran very high. Nothing finer than the performance could have been reasonably looked for. Had the work been given in its entirety, as during the festival of 1886, the result would have been indeed memorable in musical history. The two last numbers were cut, however, as well as a portion of "Laudamus te," though there is no need to make a fuss about this, as the mass is a compilation put together at odd times, and in the old days at Leipzig performed by instalments. With this mass was heard some of the finest singing we ever encountered. It was not reassuring to find the intonation slightly defective at the outset, but as soon as all settled to the work uncertainty vanished and a magnificent precision and solidity of tone took its place.

The soloists were Miss Esther Palliser, Mme. Marian Mackenzie, William Green and Plunket Greene, all of whom did their utmost with parts that demand musicianship as well as vocal power. The Mass was preceded by Mozart's "Prague" symphony, which met with excellent treatment by the band.

At the evening concert Humperdinck's "Moorish Rhapsody" came up for first performance, the composer being present to conduct it in person. This was the result of a special commission. Originally the work was spoken of as a symphony, and again as a rhapsody in three movements, but, as it turned out, the novelty proved to be in two movements only. The themes are presumably of genuine Moorish origin, but they might just as well be Scotch or Chinese for any distinctive effect they exert. Herr Humperdinck, too, has aimed at more than music can adequately represent, and while his score is most ingeniously wrought, it does not carry conviction. Untrammelled by a "program" we are sure the composer would have produced something much better worth hearing. This Friday evening program further contained Sir Hubert Parry's "Blest Pair of Sirens," which was conducted by the composer, who secured the finest performance of this work we ever heard. Brahms' rhapsody for contralto voice and male chorus also found inclusion, the solo being sung by Miss Marie Brema, who did it every justice.

The proceedings closed with a selection from Handel's "Alexander's Feast," which sounded rather quaint, and even occasionally comical, as in the chorus "Break his bands," where the tonic and dominant are insisted upon by the strings in the manner of a tattoo. The soloists here were Miss Palliser, Ben Davies and Andrew Black, Miss Ada Crossley coming in to join Miss Palliser for the penultimate number.

On Saturday morning Mr. Cowen's new "Ode to the Passions" claimed attention, and proved to be quite in Mr. Cowen's happiest vein. The composer has not always taken himself as seriously as he might, but this work will do much for his reputation.

His method is that of the landscape painter, and the vignettes he introduces are never otherwise than most happily conceived. Fear, Anger, Hope, Melancholy and Cheerfulness are all touched upon in turn with felicitous brush, and for the final apostrophe to Music the composer reserves a great effect. Mr. Cowen's appearance in the orchestra was the signal for a tumultuous outburst of applause, which was renewed again at the close of the performance.

Mr. Cowen is a favorite with the chorus, and if his position at Manchester had depended upon the Leeds singers he would have had their unanimous vote. The fact that the enthusiasm was not wholly inspired by the new work does not militate against the latter, which, as we have hinted, is among the best things that Mr. Cowen has yet produced. It was excellently performed on the whole, and the composer-conductor appeared to appreciate the attention devoted to him.

After Mr. Cowen came M. Fauré, who directed a reading of his "Birth of Venus," which on this occasion was heard for the first time in England, though it is of course no new thing. We cannot pretend to say that we were much struck by this "mythological scene," the text of which had been done into English for the festival. It is monotonous, and the poem by Paul Collin presents no scope for variety. A solo allotted to Jupiter, and sung by Mr. Bispham, went on for we know not how many minutes without getting any "forrarder," as the Northerner would term it. It was all highly decorous, elegant and gentlemanly, like the composer himself, whose beat was most precise.

After this "Birth of Venus" the Choral Symphony had much of the effect of a whirlwind, and the reading certainly carried all away. The playing of the orchestra was very fine, the slow movement being "sung" in really moving fashion, but in other places the tone might have been more varied, and one longed for a less audible pianissimo. Sir Arthur Sullivan's tempi are not quite the same as those of some other conductors. The scherzo he takes remarkably fast, while he plunges into the finale without a pause. As for the singing of the chorus, it was distinguished by unflagging power and enthusiasm—and enthusiasm, as Dr. Richter remarks, is the main thing required in the choral epilogue. The soloists were Mme. Medora Henson, Mme. Marian Mackenzie, William Green and Mr. Bispham, who discharged a very difficult task with much credit to themselves.

The final concert in the Town Hall, to which the serial tickets did not extend, was of a more or less "popular" order. At the close the chorus warmly cheered their conductor, who was so much moved by the farewell as to hasten from the orchestra to conceal the depth of his emotion.

To sum up, the festival has been most successful. No seats have been allowed in the vestibule of the Town Hall, and this means a sacrifice of some £340. Serial tickets, too, have been in such vogue as to beget a sacrifice (by allowing a reduction on quantity). However, there have been more first seats available, and when accounts come to be finally balanced there will probably be much the same amount to hand over to the charities as in 1895. With such a secretary to superintend as F. R. Spark, it need hardly be said that the general arrangements were most ably carried out.

F. V. ATWATER.

Carl Zerrahn.

The veteran conductor Carl Zerrahn returned from Europe on the Königin Louise last week, after a five months' trip. Mr. Zerrahn is looking well and hearty.

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17 RUE DE LONDRES, (BRUSSELS, October 7, 1898.)

PIANO STUDY IN BRUSSELS.

WITH regard to the study of piano every facility is offered in Brussels, many excellent professors, also professors of solfeggio, counterpoint, harmony and composition, and, what is especially interesting, one of the well-known musicians of Brussels, Mr. Wallner, conducts classes in the history of music and lectures, explaining the purely artistic side of the question, thus developing taste and judgment, so that it is possible to get a very thorough musical education, not only learning to use the fingers, but an understanding of science and art as applied to music.

What is most essential irrespective of the choice of instruments is to be a good musician, and this important point seems to be little understood by Americans and English. I have often been astonished at the lack of musical knowledge displayed by those who call themselves artists. I have found certain ones to be highly gifted as to ear and temperament, but whose musical education has been pitifully superficial, and this proves a fatal obstacle. A good foundation must be laid in order to attain to any good and lasting result. My experience is that many arrive here expecting that after a few months of study they can acquire a certain amount of style and go home finished pianists, thinking that if the fingers can be made to go quickly enough that the whole matter is settled. Bitter disappointments await those coming with such ideas. I believe now that in America especially rudiments are more thoroughly taught than they were in the past. The great mistake is that people begin at the wrong end. They do not realize that music is a language, and that you must know the letters and syllables before words and phrases. When this fundamental knowledge is acquired, comprehension and interpretation become comparatively easy.

Another branch which is most important is sight-reading. It comes naturally and easily if insisted on at the very beginning, otherwise it is always a great difficulty. For artists it is of course absolutely essential to read at sight easily, but for amateurs it should also be an important point, for there is no greater pleasure to those who love music than to be able to read all the new music, to play duets, accompany the voice or some instrument.

When I say read at sight I do not mean picking out the notes with a certain facility—I mean at once grasping the sense and making the music live. It is necessary to be able at once to give the character and a certain amount of color, and afterwards by practice to give a careful and finished performance. I think it is absolutely necessary to have a complete knowledge of solfeggio and a certain amount of harmony to become even an average pianist, and this can easily be taken in connection with piano lessons.

Not very long ago I met a young girl who came from a well-known college in America, where she had studied the piano diligently, practicing hours daily. She had even had a few lessons with a foreign pianist and celebrated composer, so that she was able to play one of Schumann's works with a good deal of intelligence. Still it all seemed very difficult, and when I asked her to read at sight one of Schubert's symphonies, arranged as a duet, it was simply impossible; she could not read even two

bars at sight as well as I have seen children of eight and ten read here.

It is owing to several similar experiences that I have been led to believe the advantages on this side to be vastly superior. Although I have recently been told it is possible to get as good and thorough a musical education in the United States as in Europe, this may be possible in isolated cases, but the musical atmosphere as yet is not the same. Nevertheless the musical movement in America has achieved much in recent years. I read with interest everything connected with the musical doings in America, of the women composers and the many fine musicians, but this letter is only intended for the uneducated, those who are beginning and wish to acquire a thorough knowledge of music in general and of the piano particularly.

The Conservatoire is naturally the goal to which strangers direct their steps. The terms are 200 francs a year, and the professors are good, although the school of piano at the Conservatoire is neither as famous nor as good as the school of violin, which is unsurpassed. My personal experience is that quite as good if not a more thorough knowledge and careful study of music and the piano is acquired independent of the Conservatoire, but it is more expensive. The usual price for private lessons is from 10 to 20 francs an hour. One of the best professors for piano and composition, which naturally includes the study of counterpoint and harmony, is Leopold Wallner, who I have already mentioned, and who is one of the most interesting figures in the musical world of Brussels. He was born in Kieff, Russia, of Austro-Hungarian origin, and is a godson of Franz Liszt. With his Slav instincts there is no better interpreter of Chopin. He is highly considered for his profound knowledge and his criticisms are of great value. Since 1892 he has been a member of the jury for the competitions at the conservatoires of Brussels and Ghent. In addition to his lectures on history and art, in connection with the piano, he has classes in sight reading for advanced pupils.

In these are taken in historic order all the overtures of the great masters, symphonies and quatuors, as well as the preludes and fugues of Bach, with an analysis of the different forms and explanation of the subject. Under his masterly direction, it is possible with pianos only to obtain orchestral effects and follow the "role" of each instrument, as it brings out the chief idea or personage. In this way, although studying chiefly compositions written for the piano, the pupil becomes familiar with and possesses an understanding of the great masterpieces of music, symphonic as well as those composed especially for the piano. I cannot praise too highly the advantage of these classes; for learning to play in perfect time and with the proper style they are invaluable.

Mr. Wallner is ably seconded by his pupil, Mr. Crémers, who prepares beginners, grounding them in solfeggio and all the rudiments. He is himself an excellent professor and musician. He has just written a book on melody, now in course of publication.

Among the professors of piano in Brussels whose success is unquestioned is Mlle. D. S., now retiring from active work to the sincere regret of her many pupils. It gives me great pleasure to pay an affectionate tribute to this untiring and devoted teacher. Her pupils look upon her as an apostle of art, for with her teaching is a true vocation. Many who have studied with professors of world-wide reputation tell me that they have never met with a teacher who explained so thoroughly and who inspired the love of music and study as she does. It is stimulating to work with anyone so completely imbued with the love of her music. Mlle. D. S. is a pupil of the celebrated Madame Pleyel, and all the traditions of this great school of which Madame Pleyel was one of the most brilliant exponents, are religiously preserved and taught. Numbers of artists who have already finished their studies go to Mlle. D. S. for counsels and criticisms and are always aided and encouraged if they have any true merit.

She is a wonderful pianist herself and a true artist. She has the most complete mastery of her instrument, bringing out every resource of which the piano is capable. Her playing was a revelation to me. I have seldom heard a piano alone express so much. For Bach I am convinced there is no greater interpreter. Under her magic touch what before seemed a dry study without rhyme or reason

becomes living with a depth of beauty hitherto undreamed of. Her pupils are well and carefully trained and acquire under her instruction a very fine taste and appreciation of all that is best and highest in music. Great attention is given to touch in order to obtain certain qualities of sound and be able to bring into relief the dominant points and different shadings necessary to a perfect style and execution.

Mlle. Holborechts, pianist to Her Royal Highness, the Countess of Flanders, is a pupil of Mlle. D. S., and an excellent pianist and teacher. There are many other excellent professors that I am unable to mention on account of lack of space, and a few words about the Conservatoire are necessary before closing.

At the Conservatoire the rudiments and preparatory steps are taught by good and capable professors, so that generally speaking all pupils who take the full course and obtain a prize at the final competitions are good musicians. The classes for piano are divided as follows: The professors for girls are Mr. Gurickx and Mr. Wauters. For boys Mr. De Greef—and there is also a class for chamber music given by Madame Zaremska, a Pole. These are all excellent professors, but Mr. De Greef is the most widely known and celebrated. He is very gifted and a fine pianist. His pupils show good and careful training, and he forms good artists. The other professors just mentioned belong more especially to the school of virtuosity, and are more objective in their methods. The objection to any such public institution is that of necessity the education is more or less mechanical and routine. There are so many pupils that it is impossible to give a great deal of attention to each. It is only when the pupil shows remarkable talent that the professor feels justified in giving him especial care—then, as the regulations are rather severe, it would be useless to think of entering the Conservatoire unless one had the best of health, as hard work is required. Parents allowing their children to go abroad for study ought to realize that one objection would be bringing them in such familiar contact with various sorts and kinds of people (the Conservatoire is open to all classes) with no home influence to counteract new impressions and surroundings.

This more especially applies to young girls; boys must go into the world and encounter many temptations, but going to a foreign city, where the standard of morals is not so high as in the United States, is fraught with many dangers. There are, however, a few families that I can recommend highly that accept a small number of pupils and students, and where they would be well cared for. I can always give the names and addresses to those interested.

Thus far at the Conservatoire there is no chair for "l'Esthétique." This would include the purely aesthetic side, literature of the piano, history of the style and form of each period and school. Although as yet this does not make part of the course of study at the Conservatoire, it is to be found in Brussels. For the last four or five years Mr. Wallner has given lectures and classes devoted to this subject; a most comprehensive course, and very necessary to the completion of a musical education. Professors and students of the Conservatoire often follow this course as well.

HELEN S. NORTH.

Troy Chromatic Club Musicales.

Monday, December 5, 1898, "In a Persian Garden," Miss Ethel Crane, soprano; Miss Marguerite Hall, contralto; Mackenzie Gordon, tenor; Carl E. Duffit, bass; Victor Harris, conductor.

Saturday, January 7, 1899, vocal recital by David Bispham.

Monday, February 6, piano recital by Emil Sauer.

Monday, April 17, the Kneisel String Quartet, David Cowee, Jr., treasurer.

Bloomington Amateur Club.

The Amateur Club, of Bloomington, Ill., gave a successful entertainment October 1 in Cooper Hall, in that city. The program was a varied one, and gave much enjoyment to the large audience present. The officers of the society are: President, Mrs. John R. Fleming; vice-president, Mrs. R. O. Graham; recording secretary, Miss May Christian; corresponding secretary, Mrs. Frank C. Capen; treasurer, Mrs. Frank J. Welch. The club contains a large number of active members, and is in a flourishing condition.

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BERLIN OFFICE THE MUSICAL COURIER,
BERLIN, October 9, 1898.

THE floodgates of the concert season were opened promptly on October 2, a week ago to-day, and in the short space of seven days no less than twenty odd concerts took place in Berlin. What with a new second opera undertaking and an additional new concert hall, soon to be opened, the Berlin music critics have their hands full, and are now busy deliberating a plan how to be at two or more musical entertainments at the same time. In the case of the new Beethoven Hall this will not prove an impossibility, as it is to be connected by telephone with the big hall of the Philharmonie, and thus one will be able to sit in the one hall and listen to a symphony concert and at the same time hear what is going on in the adjoining concert room.

All joking aside, this superabundance of concerts will come near being a calamity, and therefore I fully agree with the sentiment and ideas of Herr Dr. Leopold Schmidt, my learned colleague of the *Berliner Tageblatt*, who utters himself upon this subject as follows:

"The concert season has begun. Those of my readers who are familiar with the musical situation in Berlin will appreciate the significance of that fact. There were about eight hundred concerts given last winter, and that record will be surpassed this year. A new concert hall (the 'Beethoven') has been erected, which, with the second opera (Theater des Westens), will offer a greatly increased volume of material for critical consideration. This steadily increasing volume, this mass of performances presents a peculiar task to the Berlin critics, in regard to which this is perhaps not a bad time to classify the conditions.

"The development of concert giving in Germany began before the opening of the present century. What Hanslick's well-known book (devoted entirely to Vienna conditions) says on that subject is equally applicable, on the whole, to the northern section of our Fatherland. That type of musical life, however, with which we now come in contact is of recent growth—in reality of the last ten years. It would be one-sided to fail to recognize the advantages of the present condition because of the evils it engenders. Never before has so much good music been publicly performed; never before have the master works of our art been so often and so easily accessible to the masses. One might ask whether it is a real necessity that the modern concert nuisance must go hand in hand with the ever-growing interest in music. They seem to be inseparable; both features are the fruits of this increasing patronage and multiplied offerings. It cannot, however, be claimed that the musical potency has in any sense been elevated,

although the number of those who reach a certain high level in technical skill has much increased. On the other hand, and this is the regrettable side of the question, the demands made upon public performers have been lowered.

"That hearing which was formerly extremely difficult for even distinguished artists to obtain is to-day showered upon hundreds of unworthy aspirants. Yesterday, for instance, I heard a lady, with a badly developed voice and horribly false intonation, sing songs that were beyond her grasp, both technically and musically. The audience applauded her efforts enthusiastically, and that she, like a Joachim or a d'Albert, had given a 'concert in Berlin' became an established, undeniable fact. The 'press' was invited, as though to witness an earnest event in art development. What end is attained by such enterprises? Gain of a pecuniary sort is naturally not even thought of, the resulting condemnatory criticisms are scarcely adapted for advertising purposes in the provinces, and yet such concerts take place here almost daily! One is inclined to place the responsibility for this condition of things upon the modern concert agencies, but I think that unjust. The facilities afforded by these agencies serve the bungler and the genius alike. This is unavoidable; but I do not think that under existing conditions difficulties would deter this ambitious crowd from exploiting themselves. This evil state of affairs seems more attributable to the offices of the conservatories than to any other cause, for they turn out whole hordes of people who seldom overstep the boundary line that separates the amateurish from the artistic.

"As long as the tendency of instruction is to prepare pupils for a professional life, rather than to develop their capacities for home delectation, this struggle for publicity will be unavoidable. Naturally, this unwise ambition manifests itself most disagreeably in the metropolis—the focus of effort—for aspirants stream into our great city with ambitions that are seldom fulfilled. A reaction will sooner or later follow this feverish overproduction, as the ebb is sure to follow the flood. The present conditions are abnormal, they outrage our art sense and profane the place in our lives which should be allotted to fine musical feeling.

"Now, then, the question arises: 'What should be the attitude of the "press" toward this evil?' It is quite apparent that not even the musical periodicals, and much less the daily papers, would afford space for detailed criticism of this volume of musical reproductions. Therefore, the Berlin music critics are confronted by a unique problem, a problem differing materially from those presented by the musical happenings of any other city, Paris and London not excepted. We must either make chance selections for

criticism, or treat the mass collectively. The aim of the critic should be to give his readers a digest of occurrences and to establish a standard of merit with which the highest accomplishment and the lower may be compared; in this way hundreds of artists may be disposed of in few words. He who receives little or no notice will have no cause for wounded feelings, for Halle, or Königsberg, or even Leipzig may accord him full recognition. There are but two points which the critic should consider, viz., that which is likely to interest his readers and that which may be of service to individual artists or to art itself. This method of criticism would do away with the possible injustice that might result from incomplete, less comprehensive mention.

"The real purpose of criticism is to furnish expert analyses of works and performers. It is impossible for the Berlin critic to fulfill this mission in any cases that do not involve intrinsically great and new achievements."

This high standard of one of the best and most highly esteemed of the Berlin music critics would by nobody be followed more gladly and eagerly than myself, and I have often advocated the dropping out entirely and exempting from musical criticism all those elements which might be found to be "below criticism." If they were thus treated by all the better class critics, silence would mean contempt and not consent, and the result would soon show itself in the fact that a lot of mediocrities, who are now treated to more or less unfavorable notice of their doings would drop out of the concert halls of the German capital. The public and the higher grade artists would alike be the gainers, and the much-plagued music critic would have less cause to loathe his hard job than he does now, where he has to fight the musical nincompoops and the humbugs.

Humbugs, I call those who know that they know little or nothing and yet try for a fine criticism; there is always one or two among a couple of dozens of writers who out of habitual leniency or even ignorance will write a few kind words, and this criticism is then fructified by reprint and made to play preliminary puff and press agent in the provinces. For this class of jugglers there ought to be no mercy and they ought to be flayed alive through being shown up in the press.

But the nincompoops are more harmless. They are usually misguided individuals, who fancy they have musical talent, while in reality they have very little or none at all. The good friends and an admiring circle of relatives at home will tell them that they are geniuses and only need the appreciation of the masses, to be gained through the approbation of the music critics of the metropolis, to earn fame and money galore. For such people I have quite an amount of pity, for the disappointments they have to go through are often quite severe.

I instance the case of a young woman, an American, who was among the very first to give a concert at the Singakademie this season. In Manager Wolff's preliminary puff notices sent to the press she was called "the last pupil of Manuel Garcia." Well, the great old Italian master is now ninety-three years of age, and it is not unlikely that the lady is one of his last pupils, certain it is that she is also one of the least. And that is not even the fault of the master, for where there is nothing he cannot develop anything, and the lady in question has absolutely no voice. She has also no technic worth speaking of, and her appearance here with the apparatus of the entire Philharmonic Orchestra in a large hall like the Singakademie was simply ludicrous. The concert began after 8 p. m., and was over long before 9, simply because the lady sang only two arias, the "Voi du Sapete," from Mozart's "Nozze di Figaro," which she dragged out unmercifully for want of technic, and the "Una Voce Poca Fa," from "Il Barbiere," which was likewise taken at an adagio tempo, and was almost inaudible

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whenever the voice was accompanied by the orchestra, although Rebecck did his utmost to keep his artists down.

The critics of course made mincemeat of our young countrywoman, most of them not even giving her credit for clean intonation, which, indeed, she displayed. The husband rushed up to my office in a frantic state and begged me, if I could not say anything good, not to say anything at all about the concert. I promised him not to mention her name in connection with this concert, and, you see, I keep my promise. A few days later he came again and told me of his wife's illness at the concert and many other untoward circumstances that had made her feel uncomfortable, so that she could not do herself justice. He wanted my advice, whether she had not better give another concert. I answered him, "Don't," but, of course, that won't deter them from rushing into another fiasco, for some people will not be cured by advice, they have to learn by experience and multiplied experience at that.

Emil Pinks is a tenor from Leipzig who has a naturally pleasing, but slightly veiled voice. He sings with taste and nice musical expression, albeit sometimes he is given to slight exaggeration of sentiment. He also makes too frequent use of pianissimo effects, but his head tones sound very well. Mr. Pinks sang ten Lieder from Schubert's cycle, "Die Schöne Müllerin," among them some of the less frequently heard ones; furthermore, six of the Brahms "Magelone" romances and four songs by Peter Gast, which were much enjoyed by the audience. Gast will soon be a well-known guest upon Lieder programs, for his songs are melodious, unpretentious, pleasing and musically valuable.

Helene von Hochedlinger is a Warsaw pianist of good musical qualities, but her pianistic education does not seem to have reached the finishing stage. I enjoyed the musical intentions in her reading of the Schumann "Etudes Symphoniques" to some degree, but technically the performance was by no means above reproach. It is also not advisable to make all the repetitions in this beautiful work, for it thereby becomes too long and toward the close even a slight bit monotonous.

The program of Frau von Hochedlinger contained nothing new, but also for a wonder nothing by Beethoven.

A decidedly promising young pianist (he looks no more than seventeen or eighteen at utmost) is Arthur Schnabel, from Vienna. Even had I not judged it by his manner of playing, I should have known it from his program that he is a Leschetizky pupil, for no one but a pupil of that master ever plays one of his compositions, which for the most part are musical rot. Herr Schnabel, however, performed the Humoresque, which is a piece without humor, and the Gigue all' antica, which is nothing but a feeble imitation of the old style.

What I heard from Herr Schnabel was a big A minor prelude and fugue for piano (not the organ fugue arranged for piano) by Bach, which he performed in a clear and very concise, even masterful, style. Furthermore, the Schumann G minor sonata, which was also played in a technically flawless and very painstaking manner, but which was lacking in poetry of conception, especially in the romantic slow movement. Herr Schnabel however is a young man of a musicianly turn of mind, and with greater ripeness and consequent deeper conception he will some day become a pianist of note.

One that is already a pianist of note is Ernest Hutcheson, the Australian virtuoso, who gave a very well attended and decidedly interesting concert, with orchestra, at the Singakademie.

Outside of Joseffy I have never yet heard a pianist with better fingers than Hutcheson, and I think he could give points on fleetness of fingers even to that unrivaled maestro of technic and touch. It is certain that I have never heard cleaner execution of scale and passage work than is done by Hutcheson, and his crisp and at the same time many hued touch is perfectly delightful. If at the same time Ernest Hutcheson were possessed of more in-

ward and outward warmth (he looks as cold as a statue when he plays), he would be an ideal, perhaps one of the greatest pianists the world has ever known. He is not lacking in individuality of conception of even a very noble and refined sort, but it is of the stiff, schoolmasterly nature, which may force you to admire it, but which does not warm you up or rouse your enthusiasm, as does that of Rosenthal, with whom otherwise Hutcheson has many traits in common.

Thus his interpretation of the Beethoven E flat concerto, though by no means uninteresting, had something scholastic and at moments even frigid, for which the clean and well shaded pianistic reproduction could not make up entirely. The accompaniment of the Philharmonic Orchestra, under Rebecck's direction, was exceptionally good and it was beyond cavil also in the concerto composed by Ernest Hutcheson, which is a far greater test, for the modern scoring in this work is very difficult for orchestra, but also very effective.

On the whole this new piano concerto of Hutcheson's was a very pleasing surprise for me, and I consider it the best work of the kind I have heard for several years. The first movement in E major opens with a fine big phrase, which is treated most skillfully, and if the second theme, in itself quite well invented though it be, were only of greater contrast to the principal theme, this Satz would be a very eminent one. A perfect gem in every way is the scherzo in F sharp major, and it was so brilliantly performed by the pianist composer, as well as the orchestra, that a repetition of the movement was insisted upon by the audience. Also the final movement, although I do not particularly care for the Mendelssohnian introduction, is very well written and decidedly valuable from a musical as well as from a pianistic standpoint, but the coda is too long deferred and drawn out and the whole is too much overloaded with mere passage work. Perfectly admirable, as I said before, is the treatment of the orchestra. As this is only the young composer's op. 6 I expect to see great works from his pen in the future.

Miss Hedwig Hartmann and Miss Emmy Riedel, who gave a joint concert at the Saal Bechstein, were ill advised. The former young lady has a fair alto voice, but does not know yet how to handle it, and Miss Riedel is a pianist who plays like a twelve year old pupil that has had three or four terms of lessons from a very incompetent teacher. It is outrageously stupid to arrange for a public appearance of such a mere tyro in piano playing.

Frau Marie Blanck-Peters, who gave a vocal recital at the Singakademie, is a lady of refined musical taste and the necessary powers of expression. Her mezzo soprano voice, however, sounds a trifle hollow and artificial, which the vocal doctors will tell you comes from a faulty tone production. I append Mrs. Blanck-Peters' full program, as it seems to me a particularly well and effectively arranged one, containing also some novelties of intrinsic merit, such as the songs by Strauss and Hugo Wolf and those by the Berlin composers Buck and H. von Koss.

Frau Blanck-Peters, who is of prepossessing stage appearance, was much applauded, and Herr Conrad V. Bos accompanied admirably.

O cessate di piagarmi.....Scarlatti
Danza, danza.....Durante
Widmung.....Schumann
Das Wirthshaus.....Schubert
Lachen und Weinen.....Schubert
Die Forelle.....Schubert
Klage.....Brahms
Des Liebsten Schwur.....Brahms
Mädchenfuch.....Brahms
Arie der Dejanira a. Herakles.....Händel
Traum durch die Dämmerung.....Strauss
Dem Töchterchen zum Geburtstag.....Mendelssohn
Gesang Weyla's.....Wolf
In dem Schatten meiner Locken.....Wolf
Als ich dich kaum gesehn.....Buck
O marte meine Seele nicht.....Koss
Schlaf, schlaf.....Koss
Neu Liebe.....Rubinstein

Anna Kuznitsky, from Wiesbaden, who gave a song recital at Bechstein Hall, has a pleasing and well-trained,

but not very large, alto voice. Her style of delivery, however, is a trifle over-affected, and the constant smile she employs in singing at the public loses its charm and looks more like a smirk when worked too obtrusively and insistently.

Miss or Mrs. Kuznitsky's program was interesting, and among the novelties on it I noticed, and remained to listen to, two songs by L. Langhans, the first wife of the deceased musical historian, Prof. Wilhelm Langhans. Mrs. Langhans has composed much music, among other things some well-written chamber music. The two "Lieder Wiegenlied der Maria," from op. 26, and "Nichts mehr," from op. 30, are decidedly worth singing, not because, but despite the fact that they were composed by a woman.

A violoncellist new to Berlin, but one who met with immediate and well deserved recognition was Georg Schneevoigt, a Scandinavian and first cellist of the very good orchestra at Helsingfors.

The young artist performed three very difficult works for his instrument, and they are among the best the rather scanty modern literature for his instrument has to offer. It was the somewhat Schumannesque and in its principal theme very beautiful A minor concerto by Volkmann, the exceedingly clever and particularly well scored D minor concerto in three movements by Lalo and the equally musicianly and elegant A minor cello concerto by Saint-Saëns. All three works are in the minor mode, and yet the performance was not a bit monotonous.

Herr Schneevoigt has abundant technic and handles his unwieldy instrument with consummate skill; he has also a good, round tone and a perfect ear. These are the main and very important qualities for a violoncellist. His position and the way he holds his cello is rather ungraceful; but then the listener is not forced to look at the performer if he does not want to.

In the second one of the four concerts which the Meiningen Court Orchestra will give in Berlin on the 28th inst. Professors Joachim and Wirth will perform the Mozart double concerto. In the third concert, on the 31st inst., the celebrated but rarely heard Gamba concerto by Bach will be executed by twenty-four viola and eight viola da gamba players. Wilhelm Berger's new symphony, about which I wrote from the Mayence meeting of the Tonkuenstlerverein, is placed upon the program of the fourth concert.

Lillian Russell is not satisfied with the impression she created at the Wintergarten and the musical memories she left behind in Berlin. I learn to-day that she intends to return to the German capital next spring and will bring along an entire operetta ensemble. The operetta really is her field, and, as we have not had in Berlin an English troupe since the days of D'Oyle Carte with his "Mikado" company, the experiment may prove a success.

Herriot Levi, a talented young New York pianist and pupil of the Hochschule, came in for a slight slice of the Mendelssohn-Bartholdi stipends. The Mendelssohn prize for composition was awarded to Leo Schratzenholz, a pupil of Max Bruch. It was dollars to doughnuts that this would be so.

Stavenhagen and d'Albert both will give chamber music evenings in Weimar during the coming season, the former with the Halir string quartet of Berlin and d'Albert with the quartet of the Weimar Court Orchestra. The story of how it happens that both these pianists and former court conductors of Weimar, but who don't live there any longer, now will give chamber music concerts in the German Athens is a little bit complicated. It would make interesting reading, however, and some day I may be able to give the full details. General Intendant Vignau is, of course, at the bottom of all the troubles the Weimar Theatre is undergoing. It is rumored that d'Albert will, after all, soon resume the conductor's position at the Weimar court opera.

Frau Marianne Scharwenka-Stresow, the excellent vio-



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linist, is so ill that all of her very numerous concert engagements up to Christmas had to be cancelled.

* * *

Frau Schumann-Heink will sing in Berlin for the last time before her departure for the United States in the repetition of the Nibelungen cycle Erda in "Siegfried" on the 15th inst. Then she will leave for Karlsruhe, where she is to be the soloist in one of the court orchestra subscription concerts under Felix Mottl's direction. From Karlsruhe the great contralto goes to Bremen on the 20th inst., when she will leave for New York.

* * *

Kienzl is here to superintend the final rehearsals of his opera "Don Quixote," which, as the first of this season's novelties, is to be brought out at the Royal Opera House in the first days of November. Next Friday night Kienzl will conduct at the Royal Opera House in person the fiftieth performance of his very successful opera "Der Evangelimann."

* * *

It is now pretty certain that Richter will leave Vienna for good by the end of the present season of 1898-9. He will then have the right to claim his pension for life from the Vienna Imperial Opera House intendency. During the coming summer Hans Richter will conduct at Bayreuth, and then will take up his domicile at Manchester, where he is to conduct the series of concerts founded by Charles Hallé. For this function the sum of £1,500 per annum is said to have been guaranteed him, and I sincerely hope that it will prove a liniment for his nowadays frequently lame right arm.

* * *

Heinrich Vogl, the tenor, has finished an opera upon an old Germanic heroic subject, the libretto having been furnished by Felix Dahn. The premiere, according to Vogl's desire, will not take place at Munich, but on "neutral ground," either at the Frankfurt or Cologne opera house.

* * *

After twenty-five years of activity as one of the best singers among the Dresden Royal Opera House personnel, Frau Schuch, the wife of the great conductor Hof-rath Ernst Schuch, took leave of the stage last Tuesday night. She appeared for the last time in the part of Norina, in "Don Pasquale," in which role she had made her Dresden debut a quarter of a century ago. Count Hochberg and Privy Councilor Director Pierson, from Berlin, were present and the opera house was filled to the

last available place. Frau Schuch was made the recipient of great ovations and public honorings.

* * *

Among the callers at the Berlin office of THE MUSICAL COURIER during the past week was Miss Leonora Jackson, the violinist, and her mother; Ernest Hutcheson, the Australian pianist, who is now residing and teaching in Berlin and about whose concert I report above; Grant Duff, from New York; Miss Bertha Michalek, a young pianist from Aachen; Miss Wilma Sandmar, from New York, the new coloratura soprano from the opera at the Berlin Theater des Westens; Miss Aida Morris, a young American, accompanist for Etelka Gerster and Lieban, from the Royal Opera; Mlle. Marie Panthes, pianist, from Paris, who will shortly give here three recitals; Conrad An-sorge, the great pianist, and the sculptor Peterich, the creator of the Weber monument at Eutin and one of the most promising among the young school of German sculptors.

O. F.

Berlin Music Notes.

BERLIN, October 11, 1898.

WILLIAM E. BASSETT, of New York, who has been studying with Dr. Ernst Jedliczka and O. B. Boise the past three years, departed for the States last week. A few days before his departure he called on me with Daniel Visanska, who, by the way, was the only violinist admitted to Professor Joachim's class at the recent examination at the Hochschule. They played a fantaisiestück for violin and piano, composed by Mr. Bassett, and as a full account of this beautiful work appeared in these columns some time ago, I will simply say it is one of the most interesting and original compositions I know of for the violin, and Mr. Visanska played it very artistically. Mr. Bassett played the Tchaikowsky concerto with the Philharmonic Orchestra at the Singakademie last spring with splendid success. He is an excellent pianist, who will no doubt make a stir in Providence musical circles, where he intends to teach. Among his other compositions may be mentioned a sonata for violin and piano, two songs and a scherzo for string quartet.

* * *

The first recital I attended this season was given by Frl. Erica Boese at the Hotel de Rome on Monday, with the assistance of Jacques van Lier, 'cellist. Frl. Boese has neither voice nor a trace of musical conception or training. Her rendition of a Händel aria and "Die Liebe

hat gelogen," by Schubert, was more than I could stand, and I consequently went home. As Herr van Lier has been ill all summer, and having heard him play much better, I do not feel justified in criticising his playing. He produced two very uninteresting novelties: A romance by G. Mann and a minuet by L. Boëllman.

* * *

Max Wolfsthal, a young violin prodigy from Vienna, made his debut at Saal Bechstein on Thursday. He played the Mendelssohn violin concerto, Introduction et Rondo Capriccioso, Saint-Saëns, and Zigeunerweisen, Sarasate. He is unquestionably very talented and has already a good technic, but his tone is very small and his rhythm and intonation at times very uncertain. If he abandons concert playing for a few years and devotes his time to study, he will become an excellent violinist; but if he continues to play in public he will never gain distinction. He has apparently concertized a great deal, as he has numerous faults and bad habits, which he would not have acquired had he remained with his teacher, Professor Grün instead of concertizing. Gertrude Lucky sang songs of Schumann, Schubert, Brahms, Rubinstein and E. E. Taubert very much off pitch.

* * *

Miss Helen Reynolds, a pupil of Leopold Lichtenberg, of New York, was one of six who were admitted into the violin department of the Hochschule. Her sister Mabel entered Professor Hausmann's class. Alexander Levy, also of New York, was admitted to Herr Jacobsen's class.

At a recent conversation I had with Prof. Albert Blume, the celebrated singing teacher, he spoke in the highest terms of American voices and singers. He said it is only a question of a few years when American singers will occupy prominent operatic positions in the principal cities of Germany. Among his present American pupils are Miss Rose Ettinger, Miss Mary Muenchhof, Miss Louise B. Voight, Miss Anastasia Birk and William Alton Derrick.

* * *

Anton Witek played the Brahms violin concerto at the popular concert at the Philharmonie on Wednesday. As I had a previous engagement I could not hear him play, but I am told he gave a wonderful performance.

H. v. E.

Hamburg.

Lohse's comic opera, "An Involuntary Prince," had its first production at the City Theatre, Hamburg, under the composer's direction. The applause was unstinted and the composer enthusiastically called out.

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The First Strauss Recital.

GEORGE HAMLIN WINS THE APPROBATION OF THE AUDIENCE AND CRITICS.

THE music critics on the Chicago newspapers are unanimous in their praise of George Hamlin's first Strauss recital in that city. So little was known about Richard Strauss, save as a florid tone painter on large orchestral canvases, that when he was revealed as the genre artist, the composer of songs, he appeared in a new light. Apropos of this a writer in the *Chicago Post* said:

In art many-sided men are not such rarities as some would have us believe, because it is an age of specialists, because specialists and specialism have appealed to the practical people in artistic and commercial worlds for generations, it is not necessary to infer that a man must be one-sided either in music or the drama. There is no defensible excuse for being surprised at Richard Strauss' versatility; merely because he has written some fine symphonic tone poems—which form of writing, many composers argue, will take the place of symphonies next century—it does not follow that he is devoid of sentiment or that he could not write ballads, lieder or simple melodies. It is noticeable that there be those who fear that Richard Strauss may be, as Philip Hale intimates, an inventor of a new form of art, for there has been a persistent effort to write him down both at home and abroad. Those Wagnerians who will have no other musical god before them asseverate that Strauss is all tinsel, all pretense; that he is, in other words, a false image; they decry his serious writings and declare he cannot get down to the simplicity of ballads.

The recital, the first Strauss recital ever given in the United States, was given last Tuesday night in the Grand Opera House, Chicago. The press of the city treated the event—judging by the liberal amount of space they gave it—as a musical happening of extraordinary importance. The critique in the *Tribune* filled a full column.

The singer had the assistance of Bruno Steindel, the skillful violoncellist of the Chicago Orchestra.

In the course of a long and well considered criticism the *Inter-Ocean* says:

In the last two years Mr. Hamlin has made rapid strides in his art, and is now fairly entitled to rank with the best tenors in oratorio and recital work. At the Cincinnati May Festival he stood comparison with the most noted artists the management of that affair could gather together, and in the Apollo Club concerts here he has proved, to the satisfaction of local music lovers, that he has few superiors in his work in this country at least.

And thus spake the *Tribune*:

Mr. Hamlin's Strauss recital at the Grand Opera House yesterday afternoon was a complete success. When the project was first taken into consideration some doubts were expressed as to the possibility of entertaining a mixed audience through a whole performance with the music of a single composer, especially a composer like Richard Strauss, who is quite enough of a genius to be a caviar to the general. The result outran expectations. The audience, though not overwhelming, was large and interested from the outset. Soon the exquisite feeling and wonderful mastery over the realm of expression evinced by each number on the program began to tell upon the listeners, and before the end came Mr. Hamlin had been obliged to increase the difficulty of the task before him by responding to more than one encore.

But it is as a song interpreter that Mr. Hamlin deserves most praise. His singing was instinct with intelligence and full of expression. After such an achievement he may claim to be at the head of the art in this country, and when the names of Mr. Bispham and the late Eugene Oudin are called to mind, Mr. Hamlin may be said to move in the company of great singers. One word especially should be said in praise of his German diction, which has always been a great source of difficulty. His study of Strauss has improved his articulation almost beyond recognition.

The 'cello sonata in F was a most welcome addition to the program. As a composition it hardly represents Strauss at his best, for it is not strikingly original; indeed

it is even at times commonplace. But it is a tuneful work, with a clever piano accompaniment, and gives splendid opportunities to the instrument, of which Mr. Steindel was not slow to avail himself. The second movement, which is almost in the form of a funeral dirge, was magnificently rendered with that fullness of tone which Mr. Steindel always has at his command. The finale is distinctly cheerful, in strong contrast to the funereal andante. On the whole it is a work which should become extremely popular among 'cellists. Mrs. Steindel played the piano accompaniment sufficiently well.

In the songs Mr. Hamlin received able support from Mrs. Skelton, who grappled splendidly with the technical difficulties of the accompaniments. In several cases the pianist was quite as essential to success as the singer. This was notably the case with "The Serenade," where Mrs. Skelton did yeoman service.

Mme. Maria Petersen, Worcester.

THE limits of a newspaper article hardly afford space for an account of the work done by this celebrated woman, artist and teacher.

Born in Copenhagen, she early removed to Sweden, where she cultivated her voice at the Royal Conservatory at Stockholm. With three of her fellow students she formed the first Swedish Ladies' Quartet, which, at first organized for their own pleasure, soon gained such approval that they decided to appear publicly. They met with an immediate and flattering success and immediately started on a tour which embraced the northern part of Sweden, through Finland to St. Petersburg, across Russia, through the Continent to Vienna, Rome, Paris, Berlin, London, &c., everywhere scoring triumphs. The souvenirs and records of their tours form an interesting and valuable book, in which autographs of all the leading musicians of Europe appear, including two autograph letters of Richard Wagner, who received the quartet at his home near Bayreuth, where they sang for him.

In the seasons of 1878-79 and 1879-80 the quartet came to the United States, making their last appearance as an organization at Music Hall, Boston, together with Ole Bull.

After returning to Stockholm Madame Petersen devoted herself principally to teaching. Her own teachers had been first Julius Günther and Fritz Alberg, then Baron Ulrik Koskull, who had studied with Wartel (the teacher of Christine Nilsson, Trebelli and others). The famous Polish tenor Mierzwinski and Pauline Lucca gave her many useful hints, and to Jennie Lind-Goldschmidt Madame Petersen owes much good advice regarding tone production especially. To these instructions Madame Petersen has added the experience of her own teaching.

For the past few years Madame Petersen has been a resident of Worcester, Mass., where she has successfully taught the art of singing and has won a recognition which she deserves.

This fall Madame Petersen took a large studio in the new building on Main street, next to Mechanics' Hall, where she has three rooms finely arranged for her work. The studio proper is a very large, well lighted corner room, with so many interesting souvenirs gathered by Madame Petersen that even after many visits they have not all been seen and admired.

Many of her pupils have appeared publicly and gained the applause and good will of their audiences. At the annual pupils' concert on May 19 in Mechanics' Hall, Worcester, a real triumph for Madame Petersen was secured. Quoting from a Worcester paper: "Her pupils, all without exception gave excellent proofs of Madame Petersen's superior method. With voluminous, even and musical voices, with effortless and natural breathing, they easily mastered the many technical difficulties."

On June 15 another pupils' recital was given in Steinert Hall with pupils of the year who could not be heard at the first concert. This concert was equally successful. Some of her pupils will be heard of this winter, including a young tenor.

Far West and Southwest.

NORMAN, Okla., —, 1898.

Editors The Musical Courier:

UNDER the impression that some readers of THE MUSICAL COURIER are interested in the experiences of a pianist, in music generally in the far West and Pacific Coast, permit me to send you a few of the varied and most remarkable experiences in the presenting of an entertainment embodying the four standard grades of music, vocal and instrumental, viz., classic, popular, sacred and secular.

The tour began in Montana, and there the most interesting people are to be found. They are interesting in my mind because they are less advanced in music than elsewhere. A regular church organ is seldom to be found. The people, like those in some northern countries, know little of the fine arts and care less. But still this applies only to certain localities, for here and there one finds a person who is just as intelligent in the arts as the other people are uneducated. In fact, there are as an oasis in a desert, and it is on them that the musical development of the people rests.

In the southern countries, where nature is kindly disposed toward man, is the terpsichorean art to be found in its most beautiful and graceful accomplishments, and it is not to be expected that where the craze for Klondike gold preys upon the attention of all that their souls would aspire to the most beautiful in music. Yet they are not unappreciative of it and are often very enthusiastic. The farther south along the coast one goes the more refinement and cultivated people in general are to be found.

It is very curious, too, how one meets different persons who have come to this "glorious West" and who have seen you in some other place. It was with surprise that I met a Mr. Nash in Eugene, Ore., who studied with Mr. Knuepfer, for little did I think as I left him in Chicago that I should meet a pupil who had studied with him in Germany.

Of the most comical people are those who think they know it all and a little more, too. Although they are so persistent in their belief that they are right, they mean no harm and are often of a good disposition.

In Southern California are many Easterners. Madame Modjeska has a ranch near Santa Ana, and as she is charitable she is the friend of all, and as I said before, it is not always in the great cities one finds the most critical audiences, as some very fine musicians prefer the country life, where they feel they are healthy. Indeed, I was of the same mind myself when a music teacher in Santa Ana drove me through the beautiful orange groves. There it would not take much imagination to believe that Nature herself smiled on those who inhabited that land.

From the number of musical and other papers from the East it would almost appear that the Westerners know more about the doings in the East than the Easterners themselves.

To Southern California is given the credit for wanting entertainments of a higher grade than a vulgar show. In Los Angeles, that stronghold of music teachers, are many fine people; yet one cannot help observing that they would rather be tickled than instructed—that they like a gay piece much more than a serious one. They are also different from San Francisco people, and while one thing takes in one place, another takes in the other city. People's desires for one kind of music change like fads. Yet while the war excitement has been going on the people go almost crazy for patriotic music, and their enthusiasm is often so intense that it thrills one to the marrow. The papers are wrong, I think, in giving the South the credit of being the most patriotic.

In Texas the people are very cold in that direction, and a flag is rarely to be seen; making such a contrast as it does to the people of California, who are extremely patriotic. But that is on account of the mobilizing and



FANNIE - - - - -

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passing of troops. Indeed it would be a very cold disposition who would not be so affected.

A very funny (?) incident which often occurs is to be playing before an audience and on arriving at the climax of a piece a shrill whistle sends out a long blast, perhaps just a half tone above the key note. I remember a case of a tenor who, after concentrating all his energy and letting a little too much blood rush to his face, in order to reach his high G, was greeted with a very impolite steam whistle, sending out a note just a little bit higher.

But one cannot help observing in going from place to place the multitudes of music teachers and would-be music teachers, and one cannot help observing, too, how the music teacher in a small place does well, having the support of many friends, while those teachers in big cities starve!

Choir Notes.

THE second anniversary of the Lutheran League of the Evangelical Church of the Holy Trinity on Twenty-first street, near Sixth avenue, was recognized by special service and music last Sunday evening. A large chorus, augmented by the ladies of the church, participated. Among the compositions given was a new chorus and quartet, written by Homer N. Bartlett, "One There Is Above All Others." Miss Fannie Hirsch again substituted last Sunday for Miss Katherine Hilke at St. Patrick's Cathedral at high mass. Miss Finette Scott Seelye sang at the First Baptist Church on Sunday, in the absence of Miss Cora Suters, the contralto, who was ill. Mrs. Marshall Pease sang as the contralto soloist at the Roseville Avenue Presbyterian Church last Sunday night. Henry Hall Duncklee, organist, and Mrs. Grenville Snelling will sing there the coming Sunday, as solo soprano.

Extensive musical plans have been made for the Luther League convention, now being held in this city, and particular attention has been paid to the music for the grand rally at Carnegie Hall on October 20. The 150th Psalm, "O Praise the Lord," by C. Franck, which will be performed here for the first time in English and the first time in America, will be of especial interest. Emanuel Schmauk, who is the organist and choirmaster of the Evangelical Lutheran Church of the Holy Trinity and director of the Luther League Choral Union, translated and adapted this into English. Among the other works to be rendered will be the 91st Psalm, a cantata by Albert Baker. This was written for the ninetieth birthday of the Emperor William, and received its first performance then. The last will be Mendelssohn's "Festgesang." Delegates representing 80,000 from every State in the Union will be in attendance at this, the third convention. Mrs. W. W. Niles, Madame Garrigue-Montecchi, Theodore Troutmann and Townsend H. Fellows will be the soloists, and a chorus of 200, under the direction of Mr. Schmauk, will assist. Mrs. Crawford will be the organist in all the sessions of the convention, at Carnegie Hall, at the State convention and at the various meetings at the different churches. Mrs. Frank Moulton sang at the Clinton Avenue Congregational Church, Brooklyn, in Mrs. Marshall Pease's place last Sunday night.

Music in Florence.

5 VIA RONDINELLI,
FLORENCE, Italy, October 7, 1898.

EMMA NEVADA, after an absence of nearly eleven years, has returned to Florence and is announced to sing at the Teatro Politeama in four rappresentazioni straordinari of "Il Barbiere di Seviglia" and "La Traviata." Eleven years ago Mme. Nevada sang in "Lucia di Lammermoor" and "Il Barbiere" at the Pagliano, creating a sensation which has become tradition to these warm-blooded, appreciative Florentines. The fact that an American girl has so won the hearts of these Italians, who are most fastidious in their exigencies to a foreign artist, is little less than miraculous, but also demonstrates simply and clearly that artistic worth is dominant and convincing. Certainly that which has so enamored the Florentines with Mme. Nevada are these same artistic attributes. She presents to them the personages of their most beloved operas in their highest artistic perfection; she flatters them with the warmth and beauty of her impersonations, and in return they reverence her with enthusiasm and devotion. I might almost say that it is infectious and that it has been communicated to me!

Madame Nevada-Palmer, as nearly everybody knows, is an American, a San Francisco girl in fact, and America has just reason to be proud of her daughter. Her European engagements have not permitted her to return to the United States for a prolonged stay during the last several years, but I understand that she is now considering seriously a proposal from one of the most important of New York's agents for an extended professional visit.

During the past several years Madame Nevada has been applauded in the most important theatres in Europe, at Seviglia in "Il Barbiere," with Stagno; at the Opera of St. Petersburg with Masini, in Scandinavia and Holland, at Berlin, where she sang eighteen consecutive performances of "Romeo e Giuletta"; at Covent Garden, at the Opera Comique in "Lakmé" and "Mignon." Last winter at the San Carlo of Naples, probably the most exclusive of the Italian theatres, the performances in which she took part were a succession of triumphs, which were commented upon by the press throughout the kingdom.

It is probable that Madame Nevada, after the completion of her engagement in Florence, will make a concert tour throughout Italy. Henry Joubert, who was with the Ysaye-Pugno-Gérard combination last year, is now managing her interests, his well-known capacity implying surety for the artistic and financial success of her trip.

Mr. and Mrs. Nevada-Palmer and Mr. Joubert are staying at the Hotel New York.

Sarah Bernhardt has proposed to Ermete Novelli that he return to Paris during the epoch of the Grand Prix the coming spring, which he has accepted. He has decided upon twenty performances, for which the following plays have already been chosen: "Pane Altrui," "Luigi XI," "Quattro Donne in Una Casa," "Oro e Orpello," "Mio Moglie non ha Chich," "Otello," "Kean," "Amleto," "Bibetica Domata," "I Nostri Bimbi," "Merone" and "Burbano Benefico."

Other than these, Novelli intends to stage Victor Hugo's "Le Roi S'Amuse," taking the part of Triboulet; also "Mar-

chand," new, by Jean Aicard, and a scene for two, which will be recited in French, with Sarah Bernhardt, written expressly by François Sarcey.

An important phase in the record of musical progress in Italy was the establishment during the past winter season of historical concerts, in which were presented programs made up of the works of composers of a determined national school. As far as I know this has passed without comment whatever outside of Italy, and even in this country it has not aroused the interest which it deserves, while being essentially of great importance.

The few Italian orchestral societies of general importance have heretofore confined their programs to the wealth of better known classics, meanwhile regarding musical production of the contemporary school with a sort of supercilious disdain, or ignorant narrow-mindedness, as you please, having, as may be said, completely ignored the evidences of musical progress of the present and the near past. Against the English school in particular a most inveterate prejudice has been demonstrated; with no attempt or apparent desire to judge impartially of the real value of its production, it has been none the less despised and ridiculed; in spite of the generous hospitality extended by England to musicians in all branches and to musical production, independent of nationality, and the material exhibition of appreciation when the object is worthy, English composers nevertheless have received absolutely no courtesy, their compositions having been condemned without a hearing.

Giuseppe Martucci, director of the Conservatory of Bologna, pianist, composer and orchestral director of abundant ability and high and refined ideals, has been the first powerful foe of this dragging egotism. In addition to the annual Wagnerian concerts given by the Società Orchestrale, of which he is director and potent factor, and which for several years past have attracted the attendance of music lovers from all over Italy, he instituted this past season a series of these so-called historical concerts, consisting of an entire program devoted to a distinctive national school—i. e., Russian, French, German and English. This last was represented by the five who are probably at the head of the contemporary English school—Sullivan, Mackenzie, Stanford, Parry and Cowen—and resulted in a veritable triumph for Martucci and for the cause he so ably espoused. Stanford and Parry, particularly, represented respectively by the Irish Symphony and Symphonic Variations, received most flattering demonstrations of approval and appreciation from the audience, noteworthy composed of prominent musicians and music lovers, which was afterward ratified by the press, unanimous in saying that they redound in genial inspiration, are substantial in form, animated by warmth of sentiment and evidence the handiwork of the master in their varied evolutions. While speaking of these Bologna concerts, which undoubtedly form the vertebrae of the new movement, mention must also be made of the Società Orchestrale Romana, directed by Ettore Pinelli, which offered an entire program of Russian compositions last winter at the Sala Dante, Rome. Also must be mentioned the concerts arranged by two young artists, pensionati of the

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French Academy, who presented two programs of the later compositions of the French school, most of them new to Italy.

That the unpardonable conservatism shown by the orchestral societies in the formation of their programs has also hampered and stunted the production of the Italian composers is indubitable; operatic production is ever alive, but instrumental literature is and of late has been very insignificant. This new movement, however, shows an awakening which will bring forth fruitful results, inasmuch that it promises a hearing for the works of the present school, in itself the greatest stimulus for production.

Passing out of the Porta Romana, where I go to take my morning walk, a few days ago I was surprised to be greeted with the song of thousands of birds; it was the birdfair customary at the opening of the hunting season, when hundreds of the farmers come to the Viale dei Colli laden with cages containing birds of many varieties, which are bought by sportsmen to lure game.

Attracted by the song of one of the birds, I approached to observe it, and was surprised and pained to see that it was blind, and upon closer inspection I found that the majority of them had been blinded. They are captured in the early spring, blinded and put into closed places until the hunting season begins, when they are placed in the open cages, the sensation of joy produced by the change to the open air causing them to sing as though the springtime were near.

The cruelty of this treatment brought again very forcibly to my mind the means employed to produce the male sopranos of the Sistine Chapel, Rome. Both evidences of refined (?) barbarism!

King Humbert of Italy has bestowed upon Giuseppe Verdi the collar of the Order of the "Annunziata."

The Italian Government has approved the metamorphosis of the Milan Conservatory. It will now be called Istituto Giuseppe Verdi. It will be remembered that Verdi was refused admission to the institution which is now to bear his name!

Maestro Gialdini has terminated a new opera seria in two acts, "Vendetta Montenegrina."

In the house of Regina Pinkert at Milan a hearing was had of the new opera "Tartini," by Maestro Falchi, which will be given at the Argentina in Rome during the Carnival season. The impression received was most favorable, the interest of the book and music having convinced competent judges that the opera is destined to endure.

Kate Eaton, an English girl who is said to possess a voice of much excellence, pupil of Baragli, of Milan, will make her debut in "I Puritani" at Monte San Savino.

Vincenzo Loveri has been appointed as professor of the violoncello at the Royal Institute of Music, Florence.

At the Teatro Carignani a few days ago "Radcliff," opera of Mascagni, was heard for the first time in Turin. The composer himself directed. The parts were thus distributed: Margherita, Giudici-Carson; MacGregor, Tisci-Rubini; Douglass, Gregoretti; Radcliff, Runcio.

The opera is considered to have been successful, not clamorously so, but seriously and sincerely. The impression produced was that the opera is potent and artistic and gains in value at a second audition.

The Società degli Autori, of Rome, has announced a concourse for a comedy of at least three acts for a premium of 500 francs, open until January 31, 1899.

"Giovanni Huss," a new opera by A. Tessaro, will be given during the autumn season at the Teatro Sociale, Treviso. The style tends to Meyerbeer and the later forms of Wagner. Maestro Tessaro is well known by reason of some of his sacred compositions; was for several years pupil of Bottazzo, of Padua, afterward studying with Mabbellini, in Florence, and is licensed in composition by the Academy of Santa Cecilia, Rome.

Mme. Nellie Melba has been at Lucca passing "La Bohème" under the personal guidance of Puccini.

Antonio Cotogni, the noted baritone, has been appointed master of singing in the Academy of Saint Cecilia, Rome.

Eleanora Dusé has signed a contract with Ermete Zaccari to tour the Italian theatres together in April and May, 1899.

At the Scala, Milan, during Holy Week will be presented the three new sacred compositions of Verdi, probably three of the earlier compositions of Perosi, and the prologue of the trilogy "I Pirenei" by the Spanish master Pedrell.

The announcement of the Argentina, of Rome, for Carnival and Lent is as follows: Sopranos, Ariclea Darclee, Inez De Frate, Maria De Macchi, Regina Pinkert, Fanny Foresella; mezzo-sopranos, Adele Barghi, Guerrina Fabbri, Elvira Lorini; tenors, Alessandro Bonci, Giuseppe Borgatti, Luigi Colazza, Francesco Marconi; baritones, Delfino Menotti, Ignazio Tabuyo; basses, Ruggero Galli, Alfonso Mariani; director, Edoardo Mascheroni. The operas to be given are "Regina di Saba," "Norma," "Africana," "Traviata," "Puritani," "Meistersinger" and "Tartini," the new opera by Falchi.

At the Teatro Carignano, of Turin, a lapide has been placed to commemorate the triumphs of Tommaso Salvini and Adelaide Ristori in the performances given at this theatre in June last.

JOS. SMITH.

Maurel.

Before coming here to fill the operatic and concert engagements laid out Victor Maurel sings a number of recitals at Marseilles, France.

About Musical People.

Edward Baxter Perry, the distinguished blind pianist of Boston, has been engaged to give a lecture-recital before the pupils of the Elliott School of Music, Utica, N. Y., November 2.

The Wilmington Musical Association, of Wilmington, N. C., is in a flourishing condition. Weekly meetings are held. It is the purpose of the association to produce several important choral works this winter.

W. C. Wassman, while playing the organ in St. Jacobi Church, Quincy, Ill., last Sunday, was stricken with paralysis, and died several hours later. The deceased was one of the best known musicians in that part of Illinois.

Mrs. Lepha Kelsey Hall gave a recital in Cleveland, Ohio, the 12th of this month. She was assisted by Rial Roberts, violinist, and Mr. Hall, accompanist.

The Pioneer Press, of St. Paul, Minn., says:

The concerts organized for the benefit of the public library and the choral and orchestral concerts projected by the Schubert Club have been amalgamated into one grand concert series, and will be given under the auspices of the Commercial Club. This will insure to the people of St. Paul such a series of musical treats this winter as they have never enjoyed before and at prices which will bring the concerts within reach of everyone. The public will be gratified at the uniting of these two schemes for the musical benefit of St. Paul. The series of concerts for the benefit of the library board include the best musical organizations and artists that will be obtainable in the United States this year, and their appearance in St. Paul is a distinct educational feature whose value was appreciated instantly upon their announcement. The Schubert

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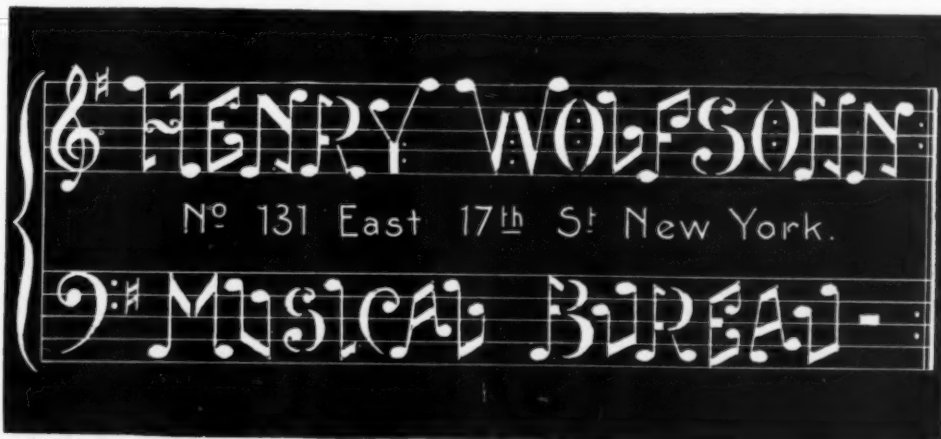
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The first anniversary of the St. Cecilia Society, of Grand Rapids, Mich., was celebrated last week.

The *Register*, of Wheeling, W. Va., gives this account of an entertainment in that city the evening of October 9:

Mr. and Mrs. Riccardo Ricci recently gave a delightful musicale at their studio in compliment to Mr. Ricci's pupil, H. Hughes, who is soon to leave Wheeling to continue his studies abroad. Over fifty friends were invited, and listened with great pleasure and interest to the music which was given. Those who contributed to the program were Miss Sue Caldwell, Mrs. Leon Klee, Miss Letitia Frazier, Miss Dalzell, Jasper Baum, Mr. Emerson, Mr. Hughes and Mr. and Mrs. Riccardo Ricci.

The Wheeling Oratorio Society, of Wheeling, W. Va., has begun to study several choral works for production this winter. The Arion, the Orpheus, the Mozart and the Philharmonic are other active musical organizations in Wheeling.

Mrs. O. B. Howell has established a conservatory of music in Denver, Col.

The School of Music of the University of Denver, Col., has taken on a new lease of life since Mr. Blakeslee became its dean. A new faculty, composed of capable musicians, has been formed.

This is from the Albany *Times-Union*:

At the Virgil piano studios this evening a meeting of the Albany County vice-presidents of the New York State Music Teachers' Association will be held to arrange for eight concerts to be given during the winter. Ferdinand Dunkley is chairman of the program committee, and the vice-presidents are: Miss Harriette Brower, first vice-president; Frank Sill Rogers, W. J. Holding, Miss Van Duzer, Miss Rollo, Mrs. Kate Skinner, J. Austin Springer, Joseph Schaefer, Miss Stonehouse, A. W. Lansing and C. E. Tucker, of Watervliet.

An organ recital was given in Auburn, N. Y., last Thursday night by Mrs. Chappell Fisher, assisted by Miss Margaret Bostwick, soprano, and Miss Mary Tallmadge, accompanist. The Auburn *Bulletin* says it was the finest organ recital given in that city in several years.

Rudolph Wertmeier gave a piano recital in Cohoes, N. Y., October 10. He was assisted by a quartet composed of Miss Ada Higgins, soprano; Miss Jessie Hallenbeck, contralto; Fred Higgins, tenor, and H. M. Sweet, basso.

The *Citizen*, of Herkimer, N. Y., says:

The piano recital given by Professor Elliott, of Elliott School of Music, at Mrs. Eliza Fox's was a great success. The difficult program was carried out in an artistic manner. Mr. Elliott delighted the audience with his playing. The singing of Miss Wheeler was much enjoyed. Miss Marie Morgan, with her pleasing voice, added much to the evening's enjoyment.

The Symphony Orchestra which was organized in Kansas City three years ago now contains nearly sixty of the best instrumentalists of that city. The orchestra is the outgrowth of a string quintet which used to give chamber concerts in one of the piano rooms. From its small beginning it grew to a string orchestra, then to a small

mixed orchestra, and three years ago it was put upon a symphonic basis, and has become a complete organization, sumciently prosperous in a pecuniary way to give the musicians something approaching an adequate return for the services rendered. The programs furnished have been of the highest class. They will bear comparison with those of the Eastern orchestras. Both the concerts and the appreciation shown by the public are highly creditable to Kansas City, for no other institution of that city is more distinctly metropolitan.

The sacred concert given at St. Philip Neri's Church, Northport, L. I., recently was a success. The music—vocal and instrumental—was enjoyable. Gounod's "Ave Maria" was sung by Miss Minnie E. Gallagher, accompanied on the organ by Miss Lucie Campbell, and on the violin by Miss Ella Joye. Miss Gertrude Gallagher, contralto; Henry Woram, tenor, and James S. Byrne, bass, were in most excellent voice. All received well merited applause.

The Beethoven String Quartet, of Philadelphia, announces the following program for its first concert in the New Century Drawing Room Thursday evening, November 3: Quartet No. 13, B flat major, Haydn; quartet, op. 18, No. 3, D major, Beethoven; quartet, op. 12, No. 1, E flat major, Mendelssohn. From the list of subscribers already enrolled, the coming season promises to be by far the most successful one in the history of the Beethoven Quartet.

The silver anniversary of the Philharmonic Society, of Dayton, Ohio, was celebrated last Tuesday night. H. V. Lytte is the president, and W. L. Blumenshien the music director of this flourishing organization.

A concert will be given to-night in Burlington, Ia., which will enlist the services of the best local talent. Those announced to appear are Miss Pelusa, soprano; Rudolph Lundberg, baritone, and Miss Ulrich, pianist, and the Burlington String Quartet.

A singer who is making an enviable reputation in the Northwest is Rudolph Lundberg, of Burlington, Ia.

Frank D. Fisk dedicated a new organ in the Christian Church at Cameron, Mo., last Tuesday evening. Mr. Fisk was well received.

The James Band, of Kansas City, Mo., will give eight Sunday afternoon popular concerts in that city, beginning November 20.

The Tacoma Trio, of Tacoma, Wash., gave its first chamber concert October 21. The program consisted of Beethoven's trio, op. 1, Nos. 1 and 2; Smetana's first trio, and a violoncello solo. A writer in the Tacoma *Ledger* thus describes the Smetana trio: "It is a work of wonderful originality and variety. The composer, who is a Bohemian, paints in music the nature which is about him. The forest, the sighing wind, the roaring storm, the delicate effects of the summer sky, the rapture of autumn, the wild frenzy and ecstasy of the Romany people, all have place in his panorama of music, which sweeps before the mind's eye as well as appealing to the ear, and becomes the expression of a whole, strong, untrammelled nature."

John I. Young, ninety-one years of age, died in Newark, N. J., last week. He was an earnest supporter of good music, and had lived in Newark more than half a

century. The Newark *Weekly Call*, in its last issue, gave the deceased an appreciative obituary notice.

The University School of Music, Ann Arbor, Mich., announces a series of concerts for the winter as follows: December 16, miscellaneous concert by the Choral Union and the Chicago Orchestra; January 20, recital by Alexander Siloti, the Russian pianist; February 3, Willy Burmester; March 4, song recital by Ben Davies.

The pupils of the National Conservatory of Music, of Washington, D. C., gave their eighth quarterly concert last Thursday at the National Rifles' Armory.

Patrick O'Sullivan, a talented young pianist, of Louisville, Ky., was given a farewell concert October 18. He has gone to Berlin to continue his studies.

The Utica, N. Y., *Herald* says:

The Haydn male chorus has changed its home from South street to Genesee street, over Payne & Nye's. Last evening the chorus enjoyed a housewarming, a few friends being present, and a very enjoyable evening was passed with smoking and light refreshments. Hon. John Williams, who is a member of the chorus, was present and made a very happy speech. All members signed the roll of the John Williams Club. The chorus is rehearsing for a concert to be given at the opera house November 30. The chorus goes to Cleveland, Ohio, Christmas, to compete in an eisteddfod for a prize and the proceeds of the concert are to be donated to paying the necessary expenses. The chorus is one of the best musical organizations in the city, and is deserving of cordial support. A flashlight picture of the members and friends was taken last evening.

Thomas Whitney Surette repeated a lecture on Chopin in New Rochelle, N. Y., last Tuesday.

The Passaic County Musical Association has been organized as auxiliary to the Paterson (N. J.) Conservatory of Music. The board of trustees of the conservatory is its present board of governors, and is as follows: Edward M. Westbrook, president and treasurer; J. F. Morris, of Passaic, secretary; Edward T. Bell, Andrew B. Inglis, Louis A. Piaget, Rev. Charles D. Shaw, D. D., Samuel V. S. Muzy.

The Symphony Orchestra, of New Haven, Conn., has begun its fifth season. The orchestra is composed of fifty instrumentalists.

A new conservatory of music is to be established in Middletown, Pa.

Says the *Patriot*, of Pittsburg, Pa.:

The resignation of Prof. D. E. Crozier, organist of the Market Square Presbyterian Church, deprives the city of one of its best musicians and finest organists. As before mentioned, Mr. Crozier will go to Philadelphia, to become organist in the Holland Memorial Lutheran Church. He occupied the position of organist at the Market Square Church for several years and during that time made many friends. He will be much missed in musical circles here.

Gillym Watkins has been elected organist of the Second Reformed Church, of Pittsburg, Pa. The former organist, Frank Seal, resigned.

Besides New York and Philadelphia, another city is to have a regular season of opera this winter. New Orleans, after an interruption of one year, will revive light and heavy works in French at the old Opera House. The repertory ranges from "Le Petit Duc" to "Les Huguenots." The singers usually sail directly from France



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and return in the same way, seeing nothing more of the country than the Crescent City and those few towns in the neighborhood which the company usually visits. New Orleans has not always supported opera with generosity sufficient to make it prosperous, and for several years the old house was closed. But recent winters have been more favorable, and the present impresario was so much pleased with his success that he thought of attempting in New York a series of performances by the same company. It was possibly fortunate for him that this plan was not carried through, as New Orleans and New York would probably not enjoy the same artists equally. Visiting singers usually fare well in New Orleans, and this is attributed to the influence of the French Opera House, which has encouraged a taste for music. Some of the works to be sung this year are "La Vivandière," "Salammbô," "Esclarmonde," "Sigurd," "Herodiade" and "Picolino." Some of these have been heard in New York.

Evan Williams.

Some of Evan Williams' engagements are recitals at Oberlin and Grand Rapids, "The Persian Garden" at Chicago and Milwaukee, and concerts with the Pittsburgh Symphony Orchestra, Cincinnati Symphony Orchestra and Boston Symphony Orchestra.

Mrs. L. P. Morrill.

The Morrill School of Vocal Music has come into prominence through the excellent and thorough training imparted by its principal and founder, Mrs. L. P. Morrill. To this thoroughness is due the success that has placed so many of Mrs. Morrill's pupils in prominent positions either in church, school or college.

Mrs. Morrill has had a large experience in teaching. At the age of twenty-two she occupied the position of director of vocal music in Lassell Seminary, a position which she retained for four years, when the department had increased to more than three times its original size. Since then Mrs. Morrill has been located in Boston, and now has a large suite of apartments at the Hotel Oxford. Her studio is a model music room, one of its latest acquisitions being a handsome Chickering grand piano.

Each month Mrs. Morrill receives her friends, society and musical people, her rooms being always thronged with guests, who receive a warm welcome from the talented hostess and her gifted pupils. The music given at these receptions is always of a high order: the pupils show their good training and some rarely beautiful voices are heard. This winter Mrs. Morrill is planning some recitals at which her pupils will be assisted by distinguished artists, the recitals being given in drawing rooms of prominent people.

Mrs. Morrill never presents her pupils prematurely to the public, but the opportunity presents itself as soon as one of her pupils is ready. This year she will introduce several new voices. Her pupils come from East, West, North and South, and she always has some really fine voices to work with.

Mrs. Morrill advocates strongly American study for American students, using for an argument her own success before having studied abroad, and the large number of pupils who have come to her after having studied years in Europe.

Mrs. Morrill represents all that is womanly, with the sterling worth of character, the refinement and intelligence which only continuous study in all directions can produce.

Pacific Coast Notes.

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HEADQUARTERS, 130 Kearny Street
SAN FRANCISCO, CAL., October 4, 1908.

FROM reliable sources I receive the following items.

LOS ANGELES, CAL.

Harley Hamilton is working earnestly to establish symphony concerts again this season, and it is to be hoped that he will be successful. This is the latest scheme for financial support that he presents:

"For a continuance of last season's popular orchestral concerts the least possible amount that will insure a series of ten concerts on a basis of an organization consisting of forty members, will amount to at least \$3,000. Taking the sale of seats last season as a criterion, and placing the admission at 25 cents, with reserved seats at 25 cents more, or 50 cents, probably one-third to one-half of this amount can be raised from the sale of such tickets; the remainder it is proposed to secure in this manner, by asking for subscriptions in advance:

"If 200 citizens will subscribe \$10 each, for a coupon system of tickets which will entitle each subscriber to two admissions to each concert, or twenty admissions to one concert, at 50 cents apiece, the amount of \$2,000 can be raised. These advance subscribers will have first choice of reserved seats, and if the financial results are ahead of those which are now approximated, and twelve concerts can be given instead of ten, they will be entitled to twenty-four admissions instead of twenty, at the same figure."

The vocal department of St. Agatha's School will be in charge of Mrs. C. S. Hord.

Dion Romandy is director of the orchestra at the Burbank, and some of the best musicians in the city will play under him.

J. T. Fitzgerald will assume the management of several concerts of importance, and there is little doubt that he will be successful, to judge from his success with Paloma Schamm, whose entire success must be attributed to his skillful work in San Francisco. His announcements include arrangements pending with Sousa's Band, Ysaye and Gerardy, Sauer, the Heinrichs, and several local artists, including Anna Metcalfe, now of San Diego.

The Bartlett Music House, of this city, has just published a duet, "Vieni La Notte e Placida," music by M. S. Arevalo, and the English version by Charles E. Pemberton.

SAN DIEGO, CAL.

Miss Caroline Polhamus and Miss Mae Kimball left Sunday, October 9, for New York. Miss Polhamus will study singing with Walter S. Young, formerly of this city, and Miss Kimball will study with George Sweet, of New York.

SAN BERNARDINO, CAL.

Miss Elise Buford gave an interesting concert before leaving for New York, where she has numerous engagements to fill. Miss Buford had among others the assistance of Professor Lienau, of Redlands, and Professor Skinner.

TACOMA, WASH.

The Tacoma News announces the work of the Ladies' Musical Club thus: "The members of the Ladies' Musical Club are making preparations for a series of entertainments during the coming winter, which will be entirely different from anything ever undertaken by them in the

past. A special course of study will be adopted, taking up the development of music in different countries. Illustrated talks will be given on each and personal reminiscences by those who have visited abroad will be given, and the future outlook for the club is very brilliant."

Those who participated in the first musicale were Mesdames Scott, Marconier, Leach, Billings, Calkins, Hochstadter, Wagner, Gates, Gribble; Misses Cummings, Stewart, Wentworth, Baker, Miller and Bradley; Messrs. Alfred Sommer, W. Meissner, H. H. Joy and Bull.

Miss Julia Bosworth has returned from her vacation, spent in the East.

David York has moved to Tacoma, where he will give instruction on the piano.

Mr. Foote, former organist of Christ Church, St. Paul, has taken the organ at St. Luke's, this city.

The annual meeting of the St. Cecilia Club was held September 29, at the home of Mrs. G. C. Wagner. Mrs. Bates, the retiring president, made a very able address, and the following were elected to office: Mrs. A. B. Bull, president; Mrs. J. M. Walker, vice-president; Miss Katharine Wentworth, secretary; Mrs. H. J. Manny, treasurer; Mrs. C. M. Sherman, librarian; Mrs. Lester Satterlee and Mrs. A. C. Tousey, with the above officers, constituting the executive board of the club.

ALAMEDA, CAL.

At Mrs. Charles Foster's elegant parlors a charming program was given under direction of Elizabeth Westgate, in which she had the services of Julius A. Haug, violinist; Carrie Fross Snyder, reader; Isabelle McCurrie, Helen Swayne and Ella Graves.

Miss Westgate gave a couple of numbers also.

Alameda holds Mrs. Mary Fairweather, who is the most fascinating and intelligent lecturer on musical literature in this part of the country. The Alameda Argus thus details her plans for the season:

The season which opens before Mrs. Mary Fairweather is auspicious indeed. In addition to her professional duties at the Von Meyerinck School and her literary and journalistic work, she has engaged for several courses of lectures before representative societies. The first week in October Mrs. Fairweather begins a course on "Wagnerian Art" at the Park Congregational Church, San Francisco. The subject of the first evening will be "The Flying Dutchman." During the second week in October a series of private morning lectures on similar themes will be begun at the residence of Mrs. Dr. F. Wilson on Van Ness avenue. The first week in October marks a second recall engagement of Mrs. Fairweather before the Laurel Hall Club, when "Evolution of Greek Thought" will be her subject. The Forum Club has secured her for a recall engagement to speak on Browning's "Blot on the 'Scutcheon'."

G. Albrecht, the organist and choirmaster of Christ Church, will give a concert at Harmonie Hall, in which he will be assisted by the boy choir and the Oakland Singing Society, of which Albrecht is the conductor.

PORTLAND, ORE.

Guy Catlin and John Henry Keating, the Portland writers of popular songs, have been engaged by Manager Dunne of "A Milk White Flag" to write the entire lyric and musical score for his next season's production.

Misses Zerlina and Rose Lowenberg have gone to San Francisco to continue their vocal studies with Anton Schott, who was here for a few month and had quite

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a large class. Mrs. H. R. Duniway has also gone to San Francisco on the same mission.

Mrs. Rose Coursen Reed has been engaged as teacher of vocal music at St. Helen's Hall, which is to be congratulated upon having such a reliable and intelligent teacher. Linda Mauzey of Spokane, and Ruth Scott, of Portland, are studying seriously with Mrs. Reed and many of the enjoyable singers about here have emanated from this instruction.

Helen Gruenberg, of San Francisco, who has been visiting her sister in this city, left for New York, where she will continue her studies at the National Conservatory.

Mr. and Mrs. F. K. Tobin, of San Francisco, trombone soloists with Bennett's Band, are the guests of Mr. and Mrs. J. C. Epperly.

Early in October Miss Lillian Monk, a contralto, who has just returned from studying in England, will give a concert. Miss Monk will be assisted by Miss Rose Block.

The Philharmonic Society held its first meeting in the clubroom at the Oregonian Building. The club has changed its director for the reason that it believes one year long enough for any man to serve.

[Ed.—If a man is a poor conductor, one hour is too long; if he is good, a life position would benefit the club more than it would the conductor, so that this method will prove very pernicious; in fact, how a club can prosper in that way is a mystery to me.]

Durward Lely will appear under the auspices of this club.

The meetings of the Musical Club will be held in Parsons' Hall. Mrs. Sherman D. Brown, who has recently returned from Europe, where she studied with Ysaye, was admitted to the club as solo violinist. Mrs. Brown will be heard at the October meeting with Mrs. Blanche Hogue in a Mozart sonata for piano and violin.

The club concert season will open in October, with the first of a series of chamber music evenings by the Hidden-Coursen String Quartet. A chorus of women's voices has been organized in the club and will be one of the principal features. Voices will be selected from the active, the associate and the student members.

Negotiations are pending for appearances of the magnificent artists the Heinrichs, and for the sake of Portland artists it is to be hoped that they may have the opportunity to hear this great combination. E. F. B.

October 11, 1898.

LOS ANGELES, CAL.

The orchestral situation in Los Angeles seems to be taking shape, and Harley Hamilton's efforts and energy will soon be rewarded.

Mrs. Orr Haralson has been elected musical director of B'nai B'rith Synagogue for the ensuing year. She has engaged Miss Mary L. Donoughue, organist; J. P. Dupuy, tenor; Mrs. J. G. Scarborough, contralto; C. W. Pendleton, basso. Mrs. Haralson will fill the soprano part.

A concert was given Friday evening in the University Chapel by the faculty of the College of Music. Those who gave the program were Misses Ina Whitaker, S. E. Pieper and Messrs. W. F. Skeele, A. M. Perry, C. S. De Lano, F. A. Bacon and W. H. Mead.

The Echo Musical Club will begin rehearsals shortly, and the Monday Musical Club early in November.

Mrs. C. Heaton, of Cincinnati, vice-president of the Indiana Musical Association, and a prominent musical and literary woman, will spend the winter in Los Angeles and will probably locate in this city.

Miss Stella M. B. Tinker has returned from Chicago, where she has been studying piano and organ.

Miss Mary Brown, of Edinburgh, Scotland, who is spending the winter in this city, is one of the altos in the choir of the Church of the Ascension.

The concert given in honor of Señor Antonio Vargas, the baritone, was well attended and the program was well received. Mr. Vargas' solo number, "Un Ballo in Maschera," was heartily applauded, and he sang as an encore the toreador's song from "Carmen." Those assisting were Mrs. A. R. Shawhan, F. Martinez, Miss C. Geantit, Mrs. A. W. Hernandez, Miss H. T. Espinosa, Mr. and Mrs. A. O. Vargas, H. T. Espinosa and M. Hernandez.

Mollie Adelia Brown will give a concert at Simpson Tabernacle Friday, October 21, when she will be assisted by H. S. Williams, baritone, and Harley Hamilton, with a quintet. Miss Brown has a beautiful voice, which has been for some time under the cultivation of Mr. and Mrs. Bjorksten, of New York.

C. S. de Lano's Guitar, Banjo and Mandolin Club held its first rehearsal of the season last week. The members are Mrs. C. S. de Lano, Misses Grace Parker, Nina Bridwell, Mayme Hendrick, Leila Parker, Messrs. F. D. Gillelen, C. S. de Lano, F. N. Arnold, T. W. Hendrick, C. J. Engstrom and H. R. Kells.

J. P. Dupuy resumes his work as director of the Apollo Club at Monrovia.

C. Modini-Wood is filling the position of tenor at the Congregational Church of the Covenant.

Miss Isabel J. Finnie has opened a studio for voice culture and piano.

SAN DIEGO, CAL.

Miss Bancroft, of New York, pupil of Mme. Luisa Cap-piana, also of Max Maretzek in grand opera, has opened a studio at the Richelieu, in the Italian school for singing. A special course is given for teachers in the public schools.

Miss Caroline Polhamus left for New York, where she will study voice culture. Miss Polhamus has a soprano voice of rare promise, and much is expected from her.

The San Francisco Bulletin publishes this portion of a letter from Manila:

Agunialdo has a wonderful band, which marched up the muddy Calle de San Francisco and serenaded General Anderson with playing that would set the music lovers of New York wild with excitement. This band, composed entirely of Filipinos, is worthy to rank with the bands of the world. It was the famous military band of Manila, where it used to furnish classic music on the Lunetta when the aristocratic Spaniards went out for their evening drive or promenade. And occasionally, or oftener, it would turn out to play while a few dozen of the musicians' people were shot for the edification of the multitude on the charge of sympathizing with insurrection or some other trumped-up accusation. There were seventy-two members of the band. Sixty of them managed to get away with their instruments and music. Forty-eight played on the little plaza in front of General Anderson's headquarters. And such playing! It was recompense for every discomfort, every vexation, every disappointment, every hardship of 7,000 miles in a troopship, the last 5,000 at half steam in a tropic sea. With never a note in front of them they played whatever you wished, any part of any opera, the grandest music ever written or a simple Strauss waltz. And the bass drummer was the leader. You will never hear a bass drum really played until you hear that Filipino play it. He produces every emotion and expression on it. He makes it sing and talk and shout. It is a curiously organized band, one bass drum, two snares, a lyre, five tubas, eleven saxophones (big and little), eleven clarinets, eight cornets, one ballad horn, and four altos and tenors. If you really wish to know how they played

you must come out when we take Manila, and sit under the arc light on the Lunetta and hear them play for yourself. The 10,000 miles you have traveled from New York will drift away into nothing, and you will hear only the music and be glad you are alive.

OAKLAND, CAL.

The Oakland Tribune says:

A very pleasing musicale was given in the parlors of the First Congregational Church on Thursday evening by three well-known young ladies, who invited their friends to enjoy the program. The recital was given principally by Miss Fannie Lawton, a violin pupil of Alex. T. Stewart, who was assisted by Miss M. Gertrude Davis, soprano, and Miss Gertrude M. Hutchinson, pianist.

Miss Lawton played four numbers calling for a variety of musical expression and powers of memory which might well test an experienced soloist, and when it is considered that she has studied the violin but one year, her work may well be judged to be quite above the ordinary, especially as she was greatly handicapped by extreme nervousness, that bane of so many young performers. Miss Lawton should feel every encouragement to go on with her studies, as she already shows many good qualities as a soloist.

Miss Davis and Miss Hutchinson also showed marked ability as violinist and pianist, and they should also make their ambition in music a high one.

SEATTLE, WASH.

The Ladies' Musical Club opened the season at the old Rainier Hotel. A large and appreciative audience were present. The program was given by the following musicians: Mrs. James Hoge, Jr., Mrs. Frank R. Van Tuyl, Mrs. Charles E. Marvin, Mrs. Faben, Mrs. Riley and Mrs. Bracone.

OLYMPIA, WASH.

A new musical organization has just been formed in this city. It is a zither club, and will be known as the Kretchmer Club. It will undoubtedly prove a source of entertainment during the winter. While zither music will primarily occupy the attention of its members, attention will be paid to vocal music. An entertainment is promised as soon as the club has attained sufficient efficiency. Thursday night of each week will be the regular meeting dates. The following are the officers: E. Kiese, president; E. Bode, secretary; Paul Neuffer, treasurer; B. Kretchmer, leader.

PORTLAND, ORE.

Portland has been the site decided upon by the people interested in the conservatory question. Harlan J. Cazine is in charge at present.

Miss Edna Grace Gates has gone to San Francisco to take a six months' course in voice culture from Herr Anton Schott.

Misses Jerlina and Rose Lowenberg have also gone for the same purpose.

The following program was given at a reception of the Philharmonic Club:

Trio, Les Noces de Figaro.....Mozart
'Cello solo, Walther's Lied, from Die Meistersinger
von Nurnberg.....Wagner
Trio, Lorelei.....Nesvadba
'Cello solo, Evening Star, from Tannhäuser.....Wagner
Trio, Intermezzo, Cavalleria Rusticana.....Mascagni

Emil Thielhorn, violin; H. F. Bartels, 'cello, and Leonora Fisher, piano, gave the program.

Bennett's Band, of San Francisco, now playing at the Exposition at Portland, gave one evening to the compositions of local musicians. The compositions played were "Oregon Volunteers," by Mr. Roos, a veteran of the civil war; "University," by G. B. Wells; "The Flower of

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Liberty," composed originally as a vocal chorus and set to a hymn written by Dr. O. W. Holmes, by Mr. Perkins, of Portland.

The march "Gross Jubilee" was composed by Father Placidus; "Musical Times," by Mr. Glenn; "Corporation," by Prof. E. J. Finck; "Portland," by Mr. Palacios.

The first meeting of the Musical Club occurred on Wednesday at Parsons' Hall, when this program was given:

Sonata for piano and violin in E minor.....Mozart
Mrs. Hogue, Mrs. Sherman D. Brown.
The Bird.....Rubinstein
Mrs. Wetzell, Mrs. Goodsell.
Hamlet and Ophelia.....MacDowell
Mrs. Gill, Miss James.
My Mother Bids Me Bind My Hair.....Haydn
Nymphs and Shepherds.....Purcell
Mrs. Charles O. Richards.
Coronach from "The Lady of the Lake".....Schubert
Mrs. Mann, Mrs. Smith, Mrs. Shillock.

On account of the large proportion of ensemble singers and players already in the club, it has been decided to receive application for active membership from now on from such musicians only as wish to present themselves as soloists. The opportunity of singing in chorus will, however, be given all members of the club, associate as well as active and student, without extra expense.

Mme. J. Norelli has reopened her studio in the Hamilton Block. Madame Norelli is an exponent of the Lamperti and Viardot methods. She has an unusually large class of pupils.

Misses Lillian and Edythe Myers from Portland write me that they are happy in the serious work that they are doing. Lillian is studying with Halir and is practicing four hours daily, but she promises six hours as soon as she "gets accustomed to not getting tired," as she puts it herself. Edythe has received her diploma from Klindworth and is now studying with Jedliczka. They write in glowing terms of the concerts which they attend four and five times weekly, as also the Wagnerian opera, and altogether they are profiting in the fullest sense by their exile from home. They have learned that to hear music constitutes the greater part of the musical education, no matter how great the teachers.

EMILIE FRANCES BAUER.

College Concert.

NEW YORK COLLEGE OF MUSIC.

MR. ALEXANDER LAMBERT is nothing if not energetic, and he began his active season at the College of Music with more than the usual enthusiasm, judging from the large attendance at the hall last Thursday night, when the first concert was given, the program following out this scheme:

Sonata, op. 8, for piano and violin.....Grieg
Miss Jessie Shay and George Lehman.
'Cello solo, Prize Song Paraphrase.....Wilhelmj
Hans Kronold.
Alto solo, May Morning.....Denza
Miss Maud Chappelle.
Piano soli—
Capriccio.....Brahms
Allegro de Concert.....Saint-Saëns
Miss Jessie Shay.
Violin soli—
Adagio Religioso.....Godard
Serenade.....Glazounow
George Lehman.
'Cello soli—
Romance.....van Goens
At the Fountain.....Davidoff
Hans Kronold.
Alto soli—
The Night Has a Thousand Eyes.....Parsons
I Cannot Help Loving Thee.....Johns
Miss Maud Chappelle.
Piano solo, Twelfth Rhapsody.....Liszt
Miss Jessie Shay.
Messrs. Fred. J. Bauman and J. Danielson, accompanists.

This paper has frequently referred to the playing of such well-known performers as Miss Shay, Mr. Kronold and Mr.

Lehman, and yet it may be added here that Miss Shay evinced such clear and comprehensive reading with Mr. Lehman of the Grieg Sonata that it became a genuine treat to the music lover who does not tire of Norwegian intervals, and many of us do not. Grieg himself claimed that his music was not Scandinavian, but essentially Norwegian; it will, however, be known as Grieg's. Miss Shay's playing is not only technically clear and crystalline, but she gives it an intellectual background, based on musicianly introspect. Mr. Lehman produces a good tone and plays with repose and a defined purpose; he understands his instrument and his work. Mr. Kronold was in excellent form, and his 'cello resounded through the hall with vibrant effect. How these modern 'cellists do develop technique! Mr. Kronold must have devoted long periods of time to the development of his technique.

Miss Chappelle, who is one of the many successful pupils of Miss Montefiore, sang here for the first time and dis-



MAUD CHAPPELLE.

played a contralto voice of large range and excellent quality. The first song was sung under a nervous strain, as is usually the case when singers face a New York audience, but in the later works Miss Chappelle produced fine vocal effects and a flawless adherence to pitch, while her phrasing was indicative of thorough training. This young singer will appear in concerts this season, and, equipped as she is, will make a success of her vocation.

Mr. Lambert deserves special commendation for providing concerts of this character, and admission should certainly be charged to all but pupils.

Joseph H. Baernstein Engaged.

This very successful basso has been engaged by the Handel and Haydn Society of Boston to sing in "The Creation," March 9, in that city.

Tubbs Pupils' Engagements.

Frank H. Tubbs, the well-known vocal teacher, has just issued a bulletin which contains among other interesting items mention of the following recent engagements of some of his advanced pupils: Helen Boice-Hunsicker, four concerts in Philadelphia; L. Harry West, autumn tour in opera company, on road; Charlotte H. Van Clive, three concerts in West Virginia; Sarah R. Sheridan, concert

series in Georgia; Frank S. Thompson, new choral society at Richmond, Va.; Mabel Thompson, church choir at Richmond, Va.; Dena Hall, two recitals at Springfield, Mass.; Mary E. Gibson, college position, Lexington, Mo.; Lizzie F. Adler, four concerts in London. In the church choirs of New York and its vicinity are twenty-nine of Mr. Tubbs' pupils at the present time.

Support from Newport.

THE MUSICAL COURIER is a great musical newspaper, giving musical news and notes in quantity and variety unequalled. It occupies a unique place among musical magazines in just that respect. Through its columns one gets acquainted with all sorts of musicians and musical organizations, and culls the news from all the musical festivals and concerts here and abroad. Its subscribers watch for its weekly appearance as for a gossip friend, who will tell one all the news in a light, breezy sort of way.—Newport, R. I., News, October 17.

H. Carleton Slack.

Mr. Slack is well known in Boston as the exponent of the Sbriglia method, having studied in Paris with that master for two years. At the end of that time Sbriglia gave him a letter, certificate or testimonial, to the effect that he was his authorized representative and Mr. Slack returned to Boston, where he opened his studio at 131 Tremont street.

In an interview soon after his return from Paris Mr. Slack said:

My great object was to fit myself for a vocal teacher, and I was determined from the first to find out the best method of voice production, and that which was the most successful.

Sbriglia's ideas and methods so appealed to me that I put myself under his instruction and I remained with him nearly two years. I was looking for a true production which I could apply not only to my own voice, but which I could impart to others.

The proper way to become an artist is to begin at the beginning and go only as fast as is consistent with real growth. I wish my pupils to learn to sing, and sing well, to look at the matter of vocal development in a common sense and thoughtful manner, and to realize that the great artist is the result of careful, conscientious expenditure of time and thought.

That Mr. Slack has found out a "best method of voice production" is proved by the great success he has as a teacher. His pupils have only words of praise for their instructor, and the splendid work done by many of his pupils has attracted attention not only in Boston, but in other large cities wherever they have been heard. When the writer was in Maine recently information was repeatedly requested about Mr. Slack, "his pupils are doing such fine work" being the reason advanced for the question.

Mr. Slack has an exceptionally rich, mellow baritone voice, which he uses to great perfection, his singing having a warmth and color quite exceptional. Some recent concert work has gained for him not only compliments, but pupils and other concert engagements—a sure test of success.

Mr. Slack is ably seconded in his profession by Mrs. Slack, a talented musician, possessing a beautiful lyric soprano voice, her specialty being the better class of arias, songs and ballads in French, German, Italian and English. The perfect finish with which she sings is a great charm. Mr. and Mrs. Slack give a complete program of the highest order, in which their duet singing is a special feature.

Mr. Slack's studio had to be enlarged this year to accommodate his ever increasing list of pupils, and in this charming studio every Thursday Mr. and Mrs. Slack are at home to their friends. Evening receptions and musicales will also be held this winter, which promises to be a gay and profitable one to these artists, whose fine work has won for them golden opinions from all music loving people.

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NEW YORK, WEDNESDAY, OCTOBER 26, 1898.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of THE MUSICAL COURIER, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

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FIRST SECTION.

National Edition.

SECOND SECTION.

THE First Section of the National Edition of THE MUSICAL COURIER, which appeared July 4, proved to be the most stupendous and imposing success in the history of music journalism. As that edition speaks for itself in no uncertain tones it is only necessary to refer to it and then at once pass to the statement that in order that it should appear on time it became necessary to defer many important articles and illustrations for publication in the Second Section, which is to appear in the fall, the date of the edition to be announced later.

The Second Section of the National Edition has in fact been started with a large number of applicants who could not appear in the First Section for want of time. A list of these, embracing some of the foremost musical people of the land, can be seen in this office by all those who contemplate going into the Second Section.

When the various sections of the National Edition shall have been published the complete edition will be bound in one huge volume for permanent use in libraries and institutions of learning, as well as in all musical institutions in Europe and America, as a matter of course.

As a journalistic enterprise brought into being to demonstrate and illustrate the force, power, intellectual activity and greatness of one specialty in one nation, the National Edition of THE MUSICAL COURIER ranks as an unprecedented production. While other lines of artistic work may represent greater numerical strength, although this is questioned, no special profession, no single artistic pursuit combines in its membership a higher ideal or a more enthusiastic and lofty devotion to its pursuit and a greater faith in its ultimate triumph as a moral and intellectual agency than that of the musician—yes, we can with assurance say than that of the American musician, whose desire for progress and advancement on the most liberal basis conceivable to the modern mind is illustrated in the universal accord with which the movement for the nationalization of music in America is accepted and urged by him and by her.

It may be doubted if ever in the history of music such enthusiastic unanimity has been experienced among the musicians of any one nation as this feeling now prevailing here among our musicians to assert themselves and their mission before an intelligent public. Through the National Edition of THE MUSICAL COURIER the people of America will learn for the first time and within the period of a few months what the extent, the greatness and the future possibilities of musical life in America really constitute, and the profession will learn to appreciate itself with a more profound comprehension of its inherent strength and its artistic scope.

This paper has not editorially urged anyone to enroll himself or herself in this National Edition, but at this moment, when its success is already a part of history, it is well to say that those who desire to be enrolled in the Second Section should without delay make application, so as to secure position. The Second Section will not contain any

articles or illustrations published in the First Section, but will be a volume entirely distinct in contents, although it will subsequently be bound with the First Section as part of the whole National Edition.

Orders for the complete edition can be placed now.

THE Sunday papers announced that Paderewski would not visit us this season. This news appeared a month ago in THE MUSICAL COURIER.

LILLIAN RUSSELL is no longer Lillian Perugini. Her husband, Signor Perugini, otherwise John Chatterton, secured a divorce from her last Friday afternoon. He blames it on poker; she does not.

AS monument-raising seems to be epidemic on the Continent, it is a relief to learn that Frédéric François Chopin is to have his turn. It is to be unveiled next year in the Parc Monceau, Paris, a lovely place for a bust. The sculptor is Georges Dubois.

SOME of the English papers are raising a row over the nomination of Hans Richter as conductor of the Hallé concerts at Manchester. The English are beginning to be aroused to the fact that England is for the English. Nationalism in music—in the executive sense—is becoming the slogan of all civilized nations.

THE Times printed the following news last Sunday:

"David Bispham—whom you must call Bisp-ham, not Bisfam—is going to sell all that he has in this country and settle in England for the rest of his life. Mr. Bispham is no longer a young man, and Engand is devoted to old favorites."

A FOREIGNER enjoying the hospitality of the American people and who, without any consideration of the eternal fitness of things, states on a number of occasions publicly that it is his opinion that Admiral Dewey is a coward is just the man to accuse American newspapers with being corrupt. The one charge is the corollary of the other.

W. J. HENDERSON, music critic of the Times, published in last Sunday's issue the season's calender. The editor explains that it contains only 197 concerts, as the dates of many concerts, societies, soloists, had not been sent out. At least fifty more may be looked for, which will bring up the number to about 250. Rather a busy season, isn't it?

A PROPOS of Rosenthal's recent playing at the Crystal Palace concerts, in London, the London Figaro has the following:

Herr Rosenthal is, however, without question at his greatest in two opposite schools, namely, in Bach and in pieces of display. Accordingly, his rendering of Liszt's "Don Juan" fantasia, a veritable tour de force, fairly electrified the audience. Indeed, it was a masterpiece of executive skill. There were repeated demands for an extra piece, and eventually Herr Rosenthal acceded, playing a berceuse by Henselt.

E. A. MacDOWELL writes that he has resigned the conductorship of the Mendelssohn Glee Club, the resignation having been sent October 7 and the formal acceptance of the same received October 20. No special reason is given to the public.

The club has selected Arthur Mees to conduct its first concert this season, and that gentleman is now

in charge of the rehearsals. Mr. Mees is also the conductor of the Albany Festival Association, and since his return to the city he has been overwhelmed with applications for all kinds of musical work, from teaching to conducting.

X AVER SCHARWENKA sailed for Germany last Thursday morning. A group of friends and admirers bade the pianist, composer and man of the world farewell. Scharwenka has left most grateful memories. He is a man of great magnetism and personal force. He never became acclimated, probably because he reached us after his first youth had passed. He returns to Berlin in the very meridian of his life and powers and will doubtless produce more masterpieces. His third piano concerto is finished.

SAYS the London *Daily News*:
Madame Schellderoop (we give the pronunciation, but the name is spelled "Schjelderup"), who announces her first concert at Erard Hall next Tuesday, would, we think, have been wisely advised not to have confined herself to a Grieg piano recital. The clever Norwegian is, we learn, also a vocalist of eminence in her own land, and it would be a novel sensation for a lady to excel both as a singer and as a pianist. On Tuesday, however, she will only play, her program being devoted to the music of Grieg, who has spoken in the highest terms of her talents. The titles of some of the Grieg pieces, for example, "Gjotterguttene," "Dvægedands" and "Klokkeklang," look formidable in print. The title of "Staabelaaten," however, means, as we learn, nothing more terrible than a dance.

Nearly ten years ago THE MUSICAL COURIER attempted the reform of a sad abuse. We refer to the calling of artists "Herr," "Frau," "Signor," "Signora," "Monsieur" and "Madame." It became a nuisance, and when Vladimir de Pachmann—who is plain Waldeman Bachmann—called himself "Pan Pachmann" we protested. For some years everyone was plain "Mr." and "Mrs." in these columns, and the abuse gradually abated. Then our vigilance relaxed. It looks now as if the old custom will have to be revived. Even the spelling of some outlandish names ought to be modified. There are several composers whose names are suggestive, and the above titles quoted from Mr. Betts are hideous. Schumann tried to Germanize the Italian musical expressions, but it did not succeed. A sonata is still a sonata, and allegro means more to us than its Teutonic equivalent. The "Herr" and "Signor" nuisance is abating.

FROM the London *Musical Times* relative to Edward Dannreuther's acquaintance with Richard Wagner:

On the stage Wagner was phenomenal. He was director, manager and *maestro di canto* in one. He taught everything by direct example. Whatever was wanted he was ready with it, then and there. He used few words—short, pithy sentences, like electric sparks. He would quickly sing a phrase, show the proper emphasis and tone of voice, the degree of animation or repose, the correct gesture, or pose, or grouping—and everything of the sort was done with perfect ease and the most extraordinary rapidity, as though it was the inspiration of the moment. I can only repeat the word—phenomenal. I am convinced that Wagner's dramatic instincts, his innate sense for stage effect, in short, the actor within him, are the root from which the prodigious stem and branches of his activity as an artist grew up and spread. Poet, playwright, musician, or what not, he was essentially the great actor—actor in the fullest and best sense of the word.

You ask about Wagner's personal ways at Orme square. I cannot go into domestic details, but I would like to repeat a little of what I have said in Grove:

"Like Beethoven, he at once made the impression of an original and powerful individuality. The fascination of his talk and his ways increased on acquaintance. When roused to speak of something that interested him, he looked what he meant, and his rich voice gave a musical effect to his words. His presence in any circle apparently dwarfed his surroundings. His instinctive, irrepressible energy, self-assertion and incessant productivity went hand in hand with simple kindness, sympathy and extreme

sensitiveness. Children liked to be near him. He had no pronounced manners, in the sense of anything that can be taught or acquired by imitation. Always unconventional, his demeanor showed great refinement. His habits in private life are best described as those of a gentleman. He liked domestic comforts, had an artist's fondness for rich color, harmonious decoration, out of the way furniture, well bound books and music, &c."—Grove's Dictionary of Music and Musicians, Vol. IV., p. 365 b.

AS shown in letters published recently in this paper, Berlin is amazed at the price paid to Lillian Russell at the Wintergarten in that city. She was to receive \$480 a night. The result of the publication of this fact led to the further exploitation of the salary question, and it was discovered that the statement published in THE MUSICAL COURIER that the highest price ever paid in Germany for a soloist, either in grand opera or concert, was the fee paid to Petchnikoff, the Russian violinist, who received 1,400 marks—\$336—was correct. The average price paid to a soloist of high standing in Germany and Austria is \$120 to \$144; that is 500 to 600 marks.

Here we pay the foreigners four to ten times these figures. Is it not an infamous exaction, an unjust tax, an outrageous swindle upon the public? Who gets the commission on these great salaries?

THE MUSICAL COURIER calls attention to the fact that in the circulars of the Maine Musical Festival the names of two foreign artists are in large type, while those of the native artists are in small type. This feature at once suggests that the foreigners are greater artists than the Americans, although in the list of artists of the Maine Festival the fact is that the artists all stand on about the same footing. How can justice be done to the American singers when they enter the lists and even before uttering the first vowel they find themselves handicapped with this circular, virtually announcing that they do not deserve the same prominence as the foreigners do? How are we going to succeed in the nationalization of music in America when the foreigner is advanced over his American competitor before the performance takes place? The audience, the critics, everybody is influenced against the American before the latter does the work. There's more truth than poetry in this statement, but the fact remains the world over that European artists are considered the biggest ducks in whatever puddle they are found.

WE reprint the above from the Toronto *Telegram* with our compliments and with a reference to the record of the Maine Festival. The greatest success of the Maine Festival was an American girl, born and musically bred and educated in America, Charlotte Maconda by name. She took the State by storm. The big letters in the foolishly contrived advance programs could not help the foreigner, even if she was a bigger duck.

We have in our possession a letter from an opera visitor who writes to us that this foreign discussion is all rot and that people are getting tired of it. The American singers and their friends are not getting tired of it, and before we finish we will prove that the American nation is not getting tired of it. It is all a matter of very little time now. Just wait and watch.

Musicians would object strenuously if they were called laborers and not artists; yet this is what they call themselves when they try to shut out foreign competitors by the operation of the contract labor law. The law exempts artists especially, so that it was only by denying that musicians came under this category that the president of the New York Musical Union was able to protest against the admission of the Hungarian players who came to this country. The Treasury Department, however, took a higher view of the case and let the players land. The New York musicians have degraded themselves to no purpose.

THE Providence *Journal* is one of the foremost of New England dailies, a great paper, but it should not forget that Hungarian restaurant musicians are not artists, and it should also remember that the Treasury Department is not the source that can give a decision on that intricate, specialist subject.

There are many musical performers brought

over here by the people who give opera at the Metropolitan who are not musical artists; they are musicians of a stamp that represent competition as the alien labor law intends to cover it, and yet, coming in with the prestige of the foreign element that represents opera here, these people are admitted. The injustice is represented by the attempt to keep the Hungarian restaurant underbidding players out and the indifference exhibited toward a worse class that is admitted. There is to be found the injustice of it.

THE people of this country cannot afford to give moral or financial support to any foreign musical artist whose husband offends the nation by intimating publicly, while he is temporarily residing here, that Admiral Dewey is a coward who would have fired upon a German man-of-war in Manila Bay, but who was afraid to fire because the German admiral had a flotilla instead of one vessel.

In the presence of reliable witnesses at Worcester and at Indianapolis, as already published in these columns, the husband of Mrs. Gadski, the German singer, and a German himself, made offensive remarks, embodying the above, and such being the case there is no reason why such people should be the recipients of money and courtesies from a nation they despise and openly and with hostile phrases insult.

Mrs. Gadski was the chief solo attraction at the Metropolitan Opera House on Tuesday week at the Bismarck memorial services, but the house was empty and there were no receipts. This is an intimation that our German fellow-citizens resent the infamous charge brought against our sailors and Dewey by Mrs. Gadski's husband. The wife of the man who publicly insults the American people should receive no countenance from our musical public, and the managers, instead of placing her on the stage at a large foreign salary, should engage native American singers, who are not only her equals, but her superiors. Let those people go home and traduce the Union from a distance. They have no place here. Mr. Van der Stucken has engaged Gadski for the Cincinnati Symphony and pays her the fearful price of \$500 for a concert. He is a good American; he has good grounds for requesting her withdrawal—good, patriotic grounds. Mr. Ellis has engaged her for his opera company. He, as an American, has no right, now that the money she earns is to be paid to a family that detests America, its people and its heroes, to present her to the American people. Give the American girl a chance; all these itinerant foreigners of a certain intellectual calibre hate us. Gadski's husband merely represents the type.

CATALOGUES of musical publications in Germany, such as that of Breitkopf & Härtel, give interesting indications of the taste and activity of that country in all that relates to music. They not only contain the titles of elaborate compositions by young authors whose names we hardly know, but also announcements of new editions of ancient masters. Among the latter is that of the collected works of J. P. Swedinc, the old Amsterdam organist (1562-1621), the founder of the organ fugue, which Bach brought to its highest perfection. In addition to his organ works, this edition comprises his Psalms, most of which appear in score for the first time. The preface by Max Seiffert traces the connection of Swedinc's works with the Venetian school of the sixteenth century. The edition will be completed in 1901, with the twelfth part.

W. von Baussem is a Transylvanian composer, and his first music drama, "Poet and World," was performed for the first time last year at Weimar, and whose three-act opera "Durer" in Venice is just announced. He is not, like too many of the younger

school, a slavish follower of Wagner, but is highly original, rising to passages of unusual beauty and highly dramatic effect. Von Baussern was born thirty-two years ago, and his "Song of Sappho" had its first performance in 1891 at one of the Bülow concerts.

Among the older writers now recalled a prominent place must be assigned to Cornelius Freandt, on whose life work Dr. Georg Göhler has written an exhaustive study. Freandt, who died in 1591, was one of the most energetic forces in the development of Protestant church music, as may be traced in his book of Christmas and New Year's day hymns. Another writer of religious music is J. E. Habert. Of him a well-known cappellmeister writes: "I know not which to advance most, the perfection of the counterpoint, learned from Palestrina and Bach, or the beauty of the melody and mastery of the orchestra which you learned from Mozart and Beethoven. Your compositions combine the demands of the minister and of the musician." A valuable publication is the "Ordinary of the Mass," with organ, according to the Solesmes edition. This, the Benedictine edition, is the most perfect one that exists, and may be regarded as more authoritative than the Ratisbon editions.

A very favorable impression was made in February last by Fritz Volbach's work, "The Page and the King's Daughter," four ballads by Em. Geibel, in which all the splendor of modern orchestral color is united with the good old choral technic.

The Suite Miniature, "Liebesnovelle," by our Berlin representative, Otto Floersheim, appears in full orchestral score and in piano arrangement. "They are distinguished," writes the Berlin *Boersen Courier*, "by beautiful melodic invention, clearness of musical thought and skillful handling of the orchestra." "We give a cordial welcome to Floersheim's charming work," says another critic, "in the hope that they will soon form part of the repertory of good orchestras."

Of books relating to music in the most general sense, G. Thouret's "Frederick the Great as Music Friend and Musician," and Ernest Legouve's "Hector Berlioz" deserve mention. It is remarkable that the latter work has not been translated from the original French into English. To these may be added "History of the Theatre and Music at the Court of the Palatinate" and the new enlarged edition of "Johannes Brahms."

POOR EUROPE.

ACCORDING to the *Herald* the Metropolitan Opera Company has engaged for the approaching season all the great singers of Europe, and the opera houses on the Continent are now denuded of artists. The *Herald* says so distinctly.

Poor Europe!

What will they do in Vienna, where Mahler and Richter are conducting? In Prague, where Mr. Schalk, the new conductor, comes from? What will they do in Budapest, where Nikisch was formerly conductor, and in Trieste and Salzburg, and other cities of the Austrian Empire?

What will they do in Milan, where there are three opera houses, and in Rome, where there are several, and in Verona and Venice and Bologna, where they are producing new works; in Florence and at the San Carlo in Naples?

How will all the Italian opera composers get along now with all the great singers up on Broadway? Who is to sing the new works?

What will they do at Madrid and Barcelona? How are they going to manage the Paris Grand Opéra and the Opéra Comique with no singers that can sing? And what of Bordeaux and Lyons and the other cities of France?

Of course they have the Dreyfus scandal there, and they can get along with that without singers,

so they may manage in France after all. But what are they going to do in Brussels? For with no singers in Brussels, and none in Amsterdam and none in Rotterdam it will look very gloomy in that section of the world.

Then comes the royal family of Denmark, which supports opera at Copenhagen, an opera which is attended a great deal by royal people (for the Denmark royal family is connected with nearly all the thrones in Europe) and as many visitors. Probably all these people will come over to the Metropolitan this season. We understand that a large number of boxes and seats have been checked off for them.

What will Sweden and Stockholm do, where there is a royal opera and no singers? for according to the *Herald* all the singers are over here.

Of course the Czar's manifesto for peace will incline the Russian people to cultivate music more than ever; but how in the world and the *Herald* are they going to do this if there are no singers at St. Petersburg, at the Imperial Opera, or even at the other opera houses, and none in Warsaw and none in Moscow, and none at Riga, where Richard Wagner used to conduct; and none at Odessa and none at the big university town of Kiev? None at Novgorod, a city with half a million inhabitants, where the people will go wild if they cannot have any singers? None at Tiflis, where there is a large opera house, and where much wealth and culture are centred.

What are they going to do in little Switzerland, where there are delightful opera houses? All to remain empty now for a long period because there are no singers in Europe, all the real singers having been contracted for over here.

Is Germany now to become so unmusical and to have no singers of any consequence? Bereft of all its vocal organs? Three opera houses in Berlin without singers, and no singers in Munich, where Richard Strauss conducts? Not a good singer in Carlsruhe, where Felix Mottl (who is wanted over here) conducts?

No singers in Mannheim, where a great opera house has been furnishing great music for many years, and where Emil Paur formerly conducted? No singers in Cassel where Mr. Reinhold Herman (the new conductor of the Handel and Haydn Society of Boston), where Mr. Herman's new opera has just been produced? And as to Frankfurt, its new opera house should now be closed.

No singers in the fine opera houses of Cologne, Hanover, Brunswick and Hamburg? None at Bremen, where Seidl used to conduct? No more music at Breslau, where Felia Litvinne is singing? Is she the only one there? No opera in Posen, in Dantz, in Königsberg, and no opera in Dresden, where Hofrath Schuch conducts?

No opera in Weimar or even in Erfurt, and none in Coburg? All cities with beautiful opera houses, large choruses, splendid orchestras, and highly intellectual conductors. What is going to become of all the people in those towns who are in the habit of going to the opera regularly for 50 cents a seat for a first-class performance?

No opera in Stuttgart, where the King of Württemberg holds forth with a large court? No wonder the King is dopey, as is reported, for he anticipated this great calamity.

There are some two dozen other large cities with large opera houses in Germany. Will these be closed now and the people relegated to beer drinking only? Either we must accept these conclusions or the *Herald* is not telling the truth. Or are we to assume, on the other hand, that the people of Continental Europe do not appreciate good music, and that if they want to hear it they must come to America? What would then be the object in sending American pupils to Europe, if that be so?

If the *Herald* could have saved the opera two years ago it would have returned last year. Mr. Steinberg ought to put a protest in against the publication of such arrant nonsense, for it makes the

paper absurd in the estimation of all intelligent people of the United States.

Among the singers at the Metropolitan Opera House there are a number of artists, but the great majority consist of many singers that can get no engagements in Europe, and that is the reason they are over here, besides the fact that a system exists that enables certain people to make large profits in the shape of commissions on the large salaries paid to these incompetent foreigners. That is the reason why grand opera in America always ends in bankruptcy.

JEAN DE RESZKE.

JEAN DE RESZKE is a man of his word. After the failure of the operatic speculation of 1896-97 he publicly announced that he would not again sing in Chicago. De Reszké did not consider the public of that city appreciative; he stated as he thought it, with force and an honest conviction, and like a man he stands by his word.

Whether he was right or wrong in his analysis of the Chicago situation at the time is another question, and a question that admits of considerable discussion. A modern philosopher says that the motive of an antagonist or opponent should not be questioned, but that his argument should be admitted as powerful from his point of view; it is the point of view that should be changed. "Get your man to another point of vision and then let him go ahead on his own basis; both may then agree."

There are two questions here molded into one. If Chicago did not support the opera why should Chicago be condemned and New York not condemned for also permitting the opera to fail—not to fail once, but always? What is the difference between the character of two populations that do the same thing in a given instance? Chicago has a permanent orchestra; New York has none. Boston, Pittsburg and Cincinnati also have permanent orchestras; New York has none. What must be said of New York, then? Is New York more musical, with its overwhelming population, than the other cities because they have permanent orchestras and New York has none? Chicago with its permanent orchestra permits the opera to fail; New York without its permanent orchestra also permits the opera to fail. Which is the greater failure? This is the first question M. de Reszké must meet, and he must meet it because he gives his reasons for refusing to sing in Chicago. He has an intelligent basis for his conduct, hence these questions must be met by him because they appeal to his intellect as a man—a man, and a man always ranks above an opera singer.

The next question contained in the double question is this: Why did Chicago refuse to support the opera? The answer is the same as the answer to this question: "Why did New York refuse to support the opera and why does New York always refuse to support the opera?"

Jean de Reszké is the greatest artist Grau has in his company. Not one of the women in the company can compare in intellectual power with him, and not one has the commanding artistic stature of the man. Of all the men Grau brings there is only one who has as liberal an education as Jean de Reszké and an artistic temperament similar to his, and that is Maurel, but his intelligence is not as broad and as humane, nor is his art as comprehensive and as universal. Even if he were not an opera singer Jean de Reszké would be a man of importance and of accent in the community. He would be heard even if he could not sing. There are such men, but they are very scarce on the operatic stage—scarce even in other walks of life.

Chicago will naturally not support the opera without its centripetal force actively present. The engagement of Lehmann (first announced in these columns) and of Maurel in place of de Reszké will

WE ARE GETTING THERE.

(New York Sunday World.)

not satisfy Chicago. Lehmann is actually bereft of voice and she will now make her final effort to get all out of America there is left for her. Such is the situation, and we are therefore prompted to ask M. Jean de Reszké if, in view of the new vision presented to him, it is just for him to declare himself against Chicago without including New York, and whether it is impossible for him to see that there is a great law or principle or rule, or whatever one may call it, at the bottom of the action of the American people in their decision to reject opera under foreign auspices?

A mind like de Reszké's certainly cannot limit its vision to a small personal horizon, although the average artist is in constant danger of making himself or herself the representative of universal law. He must look beyond the microcosm into the macrocosm; his career proves that he has been in the habit of dealing in that manner with his environment.

Does not M. de Reszké perceive that it is not a local question, not a question of musical taste or education, but that it is a national sentiment which he and the temporary residing foreign singer must face? Does he not perceive that the American people will not give any support that can at all be relied upon to any scheme of foreign opera planned on the system of tradition of past failures? Does he not perceive that a new course must be adopted to illustrate in how far these people here are prepared to make of grand opera under European sway a permanent success if it ever can be done? Does he not perceive that even Wagner cannot save foreign grand opera? Does he not perceive that star casts cannot create a revival that may be adequate or depended upon?

M. Jean de Reszké may be entitled as an offended artist to refuse a return to Chicago, although he is one of the few singers that could rise above such a personal prejudice (or are we mistaken in this estimate?). But he must come to another point of vision and observe the true, fundamental causes that form the substratum of this area of discontent. He must eliminate Jean de Reszké, he must eliminate Chicago, he must eliminate New York. It is a national sentiment, the pulse of a people that M. Jean de Reszké is dealing with, and that sentiment is definitely opposed to the exploitation of grand opera in the United States on the basis of extortionate salaries, big commissions stealthily and underhandedly divided, falsified contracts made to represent what is not true, and flowing from these evils the necessary resultant—the overwhelming domination of the corrupted star, who must be placated in various ways and through various means to continue in the conspiracy of silence.

There is no man to-day who can do more toward a rectification of these evils, toward a reform and reconstitution of the operatic misgovernment, and who can actually elevate it to that high plane which it should long since have attained here than this same M. Jean de Reszké. He is the one man who could accomplish this; but not by refusing to go to Chicago and then singing here in New York—the city that has permitted dozens of grand opera ventures to go overboard, while Chicago merely followed in its footsteps.

But he must get away from the personal equation; he must drop his subjective mood and review great events as groups, as phenomena, as the astronomer views the nebula. He must relieve himself of the uniforms of Romeo, Faust, Siegfried, Manrico, Edgardo and Walther or Lohengrin and candidly face as a man, for his own sake, the true inwardness of a people's motives. The high salary crime, with its fraudulent and corrupt commission system, must first be destroyed as Siegfried destroyed Fafner, and then de Reszké can go forward and plant a healthy operatic seed here, and when, many years hence, he shall die he will have a greater cortège to follow him toward Walhalla than even Siegfried had.

The day for American singers seems to be dawning. From all sides come reports of triumphs achieved by sopranos and contraltos who were born in New England, the sunny South or the boundless West, and who practiced their solfeggios in academies, small in size but large in name. These singers are lyric and dramatic. With the determination and optimism of their race they surmount all difficulties. They learn to speak academic French, the Tuscan brand of Italian and German of the purest, such as tradition says is spoken only within sight of the towns of Celle and Lehrte. They acquire all the finesse of diction for the sentimental chansons of France, and the clear phrasing for the Lieder of Germany. Bel Canto is an open book to them, and they have no difficulty to win ovations at La Scala and San Carlo. They become possessed of all the virtues—and vices, too, sometimes—of the declamatory mode for Wagner interpretations and are personæ græte at Wahnfried.

Once upon a time such successes abroad were not only gratifying; they were necessary if the artists were patriotic and longed for the approval of their compatriots. For with the stamp of Europe they were accepted without comment.

Things are beginning to change now. The tales of triumphs still come by cable from capitals and continents in the Old World, but there are as many from opera-houses and concert-rooms in our own land. We are becoming emancipated, thank the Muses! We are learning to value our own impressions and to rely on our own judgment. A new era in art has begun.

* * *

At both of the big music festivals recently held—at Worcester and at Bangor—American singers carried off the honors. At Worcester Sara Anderson attained a well-deserved artistic triumph. Her splendid voice, with its brilliant upper tones and its rich, sensuous, lower tones, delighted everyone. She sang with a rare sense of the value of contrast. Her phrasing had force and finesse. Her method was flawless; her style pure and refined.

At Bangor Charlotte Maconda won the laurels. Miss Maconda needs no introduction to the musical public of New York. Of late she has sung but at rare intervals, and the progress in her art has not been as fully noted as it deserves.

* * *

The chief claim to recognition possessed by the Castle Square Company is its exploitation of American singers. A fortnight ago it brought Yvonne de Treville and Lizzie Macnichol to a higher round in the ladder of fame. This week it will present others. One is Adelaide Norwood, a dramatic soprano, who has pleased Boston and now aims to satisfy New York. She will sing Leonora in "Il Trovatore." The other is Grace Romaine, who will endeavor to make her Azucena as creditable a dramatic effort as her Amneris. Both are American artists.

(Philadelphia Times.)

As a new concert season approaches we are again impressed with the importance of the foreign label. We are becoming accustomed to it through the success of our California wine, which returns just as sweet—or dry—under another and a foreign name, and then there are our English summer hats, with the authentic foreign stamp, all manufactured within a few miles of this city. Ever since our Italianized prima donnas rode on the crest of the wave the American public has had a preference for the mystery which attaches to Miss Teaser, of Skowhegan, when she returns to America as Mlle. Tessereaux or Signorina Teasso.

This year we are to have two illustrations of foreign label, which call for special remark for the reason, principally, that they each are possessed of that degree of ability which approaches the unusual and the foundation of their musical excellence was laid in this country. First, there is Mary E. Halleck, now Mrs. Frank L. Greenewalt who began her piano lessons with Maurits Leefson, September, 1889, and continued them until April, 1897. She then went to Vienna and studied with Leschetizky until her return here a few months ago. The facts being stated, it hardly seems necessary to insist for a definite recognition of her real instructor. The influence of Leschetizky's tuition may or may not have been beneficial to her; it is most certain that Leefson's was, and unless Miss Halleck received at the hands of Leschetizky something more valuable, in a musical sense, than that which has been the experience of many other young American pianists who sought the same foreign source of knowledge, the result will hardly be adequate for her outlay.

The other instance is that of the young violinist Sada, who this season is being eulogized as a pupil of Ysaye, fourteen years of age. The facts are that she is sixteen

years of age, and although a pupil of Ysaye, she was first a pupil of Jan Koert, in New York. Her name is Sada Wertheimer, and when Koert had to go on tour with the Damrosch Orchestra in the spring of 1895 he introduced her to Ysaye and recommended her great musical ability. Ysaye heard her play and offered her special terms in instruction if she would go to Brussels. Since being there she has won the artists' prize and has improved in her playing until she is to-day a great young executant.

These two instances of foreign label are mentioned in justice to the superior talent of the masters, Leefson and Koert, who laid the foundation of the young artist's school in each case, and the foundation of music, as in everything else, is the important part. There are hundreds of other cases in point and not the least important is that of Melba, who went to Paris a matured woman with a splendid vocal method acquired in Australia, which Marchesi has done nothing but impair; yet what credit does the teacher in Australia get, with whom she studied for years?

The time is fast approaching when the great masters and earnest musicians of this country will perform be recognized, and one will no longer read of "the only authorized teacher of the 'Holloberto' method for the voice, or the 'Cowerchesi' school for opera or the duly accredited teacher of the 'Amoritsky' system for pianists." When talent has its own reward and names fill blanks, foreign labels will be relegated to their proper sphere; for the positions which the American opera singer occupies to-day in Europe is principally the result of the first teacher's work. The foundation for greatness must first be properly laid and cemented; then the artist's edifice may be built, and there is nowhere a hothouse for their propagation. The creation of an artist takes time—years of time, not months.

"A NEW era in art has begun," says the *World*, and we can sympathize with this sentiment so far as it applies to music, for we have been years at work endeavoring to extend its culture throughout the country. In fact, without infringing upon modesty, we might claim to be the pioneers of the whole movement.

All that has been asked or demanded by THE MUSICAL COURIER is fair play and an even chance for the American singer. We grant to the foreigner many traits, many artistic attributes, which time only can give to our aspiring artists, but they can never attain any eminence, any position of dignity if their careers are closed because they are not foreigners or because they are Americans. All we ask is to afford them the opportunity; give them that fair play so characteristic of the American nature, and if they have no merit they must at once be relegated to obscurity, and they will be so relegated, while if they have those talents that must gain renown and an artistic future it will come to them as it does to the foreigner. All we ask is to give them this fair play, and not decide in advance that a foreigner must be better, more artistic, more finished and more sensitive because he or she is a foreigner, and on the strength of it destroy, on principle, the career of our own home talent, for it never can prosper, never can attain any future while such a cursed proposition is maintained.

That is all THE MUSICAL COURIER has asked, and events are already proving that, the opportunity once granted, the American singer can make artistic progress and satisfy the demands of the musical public.

Here are the above quoted cases of success early this season, viz: Sara Anderson, at the Worcester Festival; Charlotte Maconda, at the Maine Festival; Yvonne de Treville, Lizzie Macnichol and Grace Romaine at the American Opera. All these singers are products of THE MUSICAL COURIER's desperate fight to have the American singer recognized at home. All of these singers will cheerfully subscribe to this statement and will furthermore admit that without the campaign already made their opportunities would to-day be comparatively nil. No one in particular has been selected. It has been free to all, and may the best singers win.

The musical world has not forgotten the remarkable success made in one season by the American contralto, Josephine Jacoby.

During the past season she sang without the flurry of trumpets or preliminary puffery à la Paris or Europe generally, with Theodore Thomas and the Chicago Symphony Orchestra, and at the Cin-

cinnati May Festival with Thomas; with Paur and the Boston Symphony Orchestra; with Van der Stucken and the Cincinnati Symphony Orchestra, and also with the latter at the Indianapolis Festival; with Seidl and orchestra and Damrosch and Archer and the Pittsburgh Symphony, and in innumerable oratorios, society concerts, &c., and everywhere critics and public were unanimous in their praise of her work. Had this campaign in favor of the American singer at home not been inaugurated, who would have heard of or would have heard these American girls with their glorious voices, their indomitable desire to advance in art; their insatiable ambition to prove to the world that they are as highly endowed with a plenitude of gifts as their European sisters? They would not have had their opportunities, and, although struggling unconsciously, that was what they were seeking.

Had we the space we could give a long list of American men and women who have been able to demonstrate their musical ability by means of the opportunity thus bestowed upon them through the work of one paper—this MUSICAL COURIER. And yet, controlled by the same spirit of modesty, this paper by no means claims that America can attain in a few seasons what it has taken Europe a century or more to acquire; it will, on the contrary be necessary to go through long years of probation, but these years must finally be begun and to make a start, to tear down this wall of prejudice and open a way for a beginning of the new work, the new era, as the *World* calls it—that has been our aim and purpose.

The first step has been gained; the American singer will be heard at home. The next step is to cultivate the people so that they will refuse to patronize foreign opera at exorbitant and robbery prices for the benefit of the foreign singer. A little time is necessary to instil this culture. The opera was not here last year; its return is another experiment. It does not come as an institution fixed for future permanency. We shall see how, after one year's hiatus, this experiment will work out with a counter-culture against it in progress among the people.

IT APPLIES TO MUSIC AGENCIES.

IT is not generally known that there exists in this State a law which provides for the licensing of employment agencies and bureaus where a registration fee is paid and received. This, however, is a fact, and we append the law in its entirety. It will be necessary to print the first section of the law on the back of every receipt given to applicants registering with an agency. Unless this is done the agency makes itself liable for misdemeanor and a fine of \$50 or thirty days' imprisonment.

One of our most enterprising managers, Townsend H. Fellows, in his efforts to secure the right kind of a bureau for the registration of singers looking for church and concert engagements, and in the interests of organists and music committees looking for church singers, has discovered this fact, and has secured the first license among the music bureaus.

The law as it exists reads as follows:

LAWS OF THE STATE OF NEW YORK.

Chapter 410, Laws of 1888, as Amended by Chapter 330, Laws of 1891.

AN ACT

TO REGULATE THE KEEPING OF INTELLIGENCE OFFICES, EMPLOYMENT AGENCIES OR OTHER PLACES WHERE A FEE IS CHARGED FOR THE PROCURING OF EMPLOYMENT OR SITUATIONS IN THE CITY OF NEW YORK.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1.—From and after the passage of this act no person shall engage in the business of keeping an intelligence office, employment bureau or other agency in the city of New York where a fee is charged for registration, or for

the purpose of procuring, or assisting to procure employment, or situations of any kind, or for furnishing help to any person either in or out of said city, without first procuring a license therefor from the Mayor of said city, under a penalty of not more than fifty dollars fine for each offense, said fine to be imposed by a police magistrate, who shall have power to commit the person so offending for a period not exceeding thirty days, in default of payment of said fine. And no license shall be granted for such purpose, except to persons of good general character, who shall be required to furnish to said Mayor satisfactory proof of such fact. And in case any person shall be charged a fee, for the purpose of obtaining employment or a situation, by any such intelligence office or employment agency bureau, and it shall be proved that no such employment or situation was to be obtained, or any vacancies existing at the place to which such persons be sent, then the keeper of said office or agency shall be liable to said person for the fare paid by him or her in going to and returning from said place, and should the keeper of said office or agency fail to pay such fare, the Mayor may revoke the license. Every keeper of such intelligence office, employment agency or other place kept for the purpose of procuring employment or situations, is hereby required to give to each person, from whom they accept a fee, a receipt stating the amount so paid, and the character of the situation or employment they agree to procure for such person, and the name and address of the person or persons to whom the applicant is referred; and in case the applicant fails to procure or accept said situation or employment, then said intelligence office-keeper shall refund the full amount of such fee paid, to the person by whom such fee was paid at once, and that it shall be deemed a misdemeanor for any such intelligence office-keeper to receive or permit to be received, any money for any other purpose except as herein provided, and that every intelligence office-keeper is required to give to the employer a guarantee, to furnish a servant, for at least one month, for a fee paid, and in case of failure to furnish servant, such intelligence office-keeper must refund to the employer the full amount of such fee paid.

SEC. 2.—Every person engaged in the business of keeping an intelligence office, employment agency or other place where employment or situations are procured in the City of New York, shall have on the back of each and every receipt, given by them for fees received for the procuring of employment or situations, a copy of the first section of this act printed clearly and legibly in plain type, and a failure to comply with this provision of this section shall be deemed a sufficient cause for the forfeiture of the license of the person violating the same.

SEC. 3.—The Mayor may require from each person licensed, or applying for a license under this act, a bond, with a good and sufficient surety, conditioned for the faithful observance of the provisions contained therein.

SEC. 4.—Each license shall designate the house in which the person licensed shall keep his office and the number of such license, and shall continue and be in force until the first Tuesday of May next ensuing the date thereof, and no longer, unless sooner revoked by the Mayor.

SEC. 5.—Every person who may be licensed under and by virtue of the provisions of this act, shall pay to the Mayor for the use of the said City of New York, the sum of twenty-five dollars; and for the renewal of any such license the sum of twelve dollars and fifty cents.

SEC. 6.—All acts or parts of acts inconsistent with the provisions of this act are hereby repealed.

SEC. 7.—This act shall take effect immediately.

This law applies to every theatrical and musical agency now carrying on business in the State of New York.

The enforcement of the law will create a complete renovation of this entire agency business and will clear the atmosphere in many directions. For one thing, it will revolutionize the old system of supplying church singers. Heretofore when an agency heard of a vacancy, directly or indirectly, officially or unofficially, in a choir it has been the custom from time immemorial to select just as many singers from the books as possible, arm them with a slip introducing Miss "So-and-So" to Mr. "So-and-So," and sending them one by one to the organist for a church trial. If the aforesaid existing vacancy has come to the knowledge of the bureau through hearsay only, ten chances to one it has reached every other bureau in the city in the same unknown and mysterious fashion. The consequence is that the organist is simply flooded with would-be and aspiring singers for his choir. He is heartily and totally disgusted and discouraged and immediately calls a halt in all directions. And again there are instances when no such change is even contemplated and he is bothered nigh to

death whether or no. Organists and the musical directors of the churches have been known to make strenuous objections to these methods, and with few exceptions are very wary in making their wants and wishes in this direction known.

In this connection we may again quote: "In case any person shall be charged a fee for the purpose of obtaining employment or a situation by any such office or employment bureau, and it shall be proved that no such employment or situation was to be obtained or any vacancies existing at the place to which such persons be sent, then the keeper of said office or agency shall be liable to said persons for the fare paid by him or her in going to and returning from said place, and should the keeper of said office or agency fail to pay such fare the mayor may revoke the license."

If the cost of transportation will have to be refunded by the bureau to every singer whose inability, perhaps, has made her unfortunate in securing the position, we have grave doubts whether it will pay some of the bureaus to send more than a very few singers, and these in turn must have more than a mere ghost of a show by proving themselves in every way thoroughly capable for the work in hand. This, therefore, will be a boon to the long suffering organists and musical directors of our churches.

It will also have its effect on the singers registering for either concert or choir work in the various bureaus. It will be necessary for the manager to be much more particular in selecting the artists that are to be enrolled on his books.

To sum up then:

Mediocre artists will stand little chance hereafter of obtaining a foothold in any first-class musical or theatrical agency, and the registration fee which has been heretofore the chief source of revenue to many of these bureaus must hereafter be made a secondary consideration.

The best regulated agencies will be those controlled by men who are judges (in all that the term implies) themselves, and who are thus enabled by thorough training and intelligence to use discretion in selecting artists from an artistic standpoint only. The bureau that makes it a rule to send forth under its management only people of true worth and merit will be the one to meet success in the long run every time.

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THERE has been for some time considerable dissatisfaction in Germany respecting the state of the laws of the Empire regulating the author's rights in musical compositions. In view of a forthcoming revision of the German laws on copyright, Richard Strauss, the well-known composer, issued an appeal to his fellow-composers in Germany, with a view to promote their common interests. The appeal was generally answered and a meeting of composers was arranged to be held in Leipzig at the end of September.

One of the first questions discussed at this gathering was the clause of the law of June 11, 1870, limiting the rights of the author in all literary or intellectual productions to thirty years after the death of the author. According to this clause, to give an example, "Parsifal," contrary to the express wish of the author, will in about fifteen years become the common property of publishers and theatrical managers. This question respecting the length of the copyright concerned primarily the composers, but at a meeting at Mainz, in which the formation of an Authors' Union was suggested, Dr. von Hase, a member of the firm of Breitkopf & Härtel and president of the Society of German Music Dealers, proposed a union of the two societies, namely, that of German composers and that of German music trade, the special object of the union being to combine the efforts of both parties to procure the passing of a law by which composers whose works are destined ex-

clusively for concert rooms should be assured of such royalties as are derived by the composers of works destined for the theatre. Dr. von Hase has drawn up a series of propositions for the guidance of those who desire the establishment of such a society for the regulation of performing rights. He points out that the right of publicly performing a musical work belongs exclusively to the author and his assigns, and that an unconditional transfer of the author's rights to a publisher includes the right of public performance. The exercise of this right in Germany has been usually limited to a requirement that the material supplied by the author or his assigns be employed. The trouble began with the clause 50 of the Imperial law: "Musical works which are published in print can be performed without the consent of the author, unless he, on the title-page or at the head of the work, especially reserves the right of public performance." The difference between this clause and that respecting dramatic works is clear. The latter reads: "As regards dramatic and dramatical musical work, it is indifferent whether the work has been already published in print or not." One of the duties of the society will be to procure an assimilation of the two clauses.

In the United States copyright can be procured for the works of foreign composers without the onerous obligation of having them manufactured in this country. Registry of the title and the transmission of two copies to the Librarian of Congress suffice to insure protection, and a notice on the title-page, "All rights reserved," will prevent unauthorized performance. In practice there are some differences in the exercise of these rights. They are enforced in the case of symphonic works and the like, but less strictly in that of minor pieces that are likely to become popular outside of the concert room. A public performance of such work increases the demand for copies.

The state, however, of our law respecting both musical and literary productions is unsatisfactory, and the present agitation in Germany may induce our composers and publishers to strive for some amendment.

BRAHMS AGAIN.

THE music of Johannes Brahms has a rapidly enlarging circle of admirers. Serious English critics like J. A. Fuller-Maitland and W. H. Hadow—men very modern in their musical tastes for Englishmen—have most exhaustively discussed Brahms in recent volumes. Man cannot live by bread alone, and too much theatricalism in music is sapping the foundation of good taste. Absolute music—there should be no necessity for formulating such a phrase—will ever be the greatest of music for the true music lover, and what composer so appeals to the head and heart as Johannes Brahms? His wonderful sense of form—without which music is not, let the impressionists say what they will of color and emotion—and the genuine, generous spring of upwelling melody of this true German composer sets him apart in an age of feverish ideals and lack of sanity. Brahms is the genius of modern German music—a rock to build upon, in a generation of idle vaporings and clangors.

Now there are perhaps three opinions which one may conscientiously hold with regard to a given composer. We may think him, in short, great and good; we may think him, in short, great and bad—as many honestly hold of Wagner; we may write him down a mediocrity. Inasmuch as it is impossible to think of Brahms as mediocre, we propose to deal only with the first two views; and here one may remark a peculiarity, which seems to distinguish Brahms and Bach from all other composers. He who does not honestly understand them is almost driven from their music. There is no compromise, no indifference possible—you are either bewitched or repelled.

In England, writes F. E. Cowie, an impartial Brahms critic, Brahms is taken for granted and the appearance of an adverse opinion comes in the nature of a shock. Mr. Cowie should live in New York and read the *Evening Post*. He would get over the shocks. At the close of Nietzsche's "Der Fall Wagner" one finds Brahms condemned in the brevity of a few paragraphs. "We have rallied to him," says Nietzsche, "in a panic-stricken search for a banner to hold up against the all pervading Wagner. Instead of proudly standing to our poverty, we have imagined in Brahms a wealth that in reality does not exist. For take from him much that he has inherited, copied from the great geniuses who came before him, allow for the Wagner infection, to which even he is in some sense a victim, and you find only *Schmuck*." In him, Nietzsche maintains, it is not out of the abundance but out of the hunger of the heart the mouth speaketh. He has the "melancholie des unvernünftigen," and is from the viewpoint of absolute art as near to Wagner as the "woman with yearnings"—to whom his music chiefly appeals—as is the Wagnerienne. This is, in a few words, Nietzsche's general view of the Brahms position. If he had chosen to concern himself with details he might undeniably have attacked Brahms' writings in the quarters and moreover compelled, in some respect, the assent of the composer's admirers.

Let us notice Brahms' obscurity. A dislike of the obvious is at present so prevalent that there are many who think obscurity a merit. But this is a taste that must be ephemeral; art exists when understood.

Its "esse" is "intelligi." Obscurity and ugliness are sisters. If some composers are more speedily grasped than others Brahms is certainly one whom one should never hear for the first time. There is a good story of a youthful composer who took a first violin sonata to his master, and after playing it received the crushing verdict: "Aber wissen Sie, das ist absolut hässlich!"—"that is downright ugly." One rather admires the courage of the young fellow, who answered, "Brahms ist auch hässlich."

Then there is fault found with Brahms' piano writing. German critics sometimes criticise parts of Mendelssohn's orchestral writing as "klaviermässig," and blame Brahms' piano writing because it has not that quality. Schumann boasted jokingly that he could tell a composer from the mere look of his printed page, and certainly Brahms' music has his name writ large in every bar. Who does not know those straggling triplet accompaniments for the left hand; those progressions of sixths in the treble; those consecutive staves of four time in the right hand against triple time in the left! We well remember the despair of a certain virtuoso to whom we showed the C major sonata. "A muddle of confused impossibilities," he said, although Liszt was child's play to him. Of course, he had not mastered the Brahms idiom, and he had assimilated the piano idiom of Liszt.

The third point is touched on, but not elaborated by Nietzsche when he remarks: "Brahms ist meister in der copie," which, it may be noted, is not accusing Brahms of plagiarism. Copying in the sense in which the word is here used differs as widely from plagiarism as admiring an author's style differs from forging his name to a check. A composer of to-day labors under one capital difficulty. He must be, to some extent, overshadowed by the great cloud of geniuses that preceded him. His very musical education, irrespective of the many concerts which his inclination bids him attend, must familiarize him, not only with the works generally, but also with the most intimate ideas, mannerisms and ways of thought of all the greatest men in his art; so much that is most individual in the varying styles of the masters must of necessity become his personal inheritance. If this produces merely occasional similarities, or even here and there an intentional suggestion of a famous

passage, no harm is done; but if a composer drifts from his own originality into the style of some predecessor, there is cause for censure. This charge against Brahms of copying is brought in two ways. There are some who quite deny any originality of his own. Some German critic said that Brahms' position was between the "first Schumann" and "last Beethoven." This is eminently Teutonic. The point is hardly one that may be argued. It is one of those that music presents which must be left to individual decision. If you can say at once on hearing his music performed "That is Brahms"; if you distinguish it, not by some mannerism or trick, but by the general impression left on the mind, real originality cannot be denied.

Undoubtedly there are passages in Brahms in which he seems to be writing in the style of another composer. Nor do these occur only in the earlier opus numbers; the blemish is to be found in some of his later works. It often requires a minute critical analysis to distinguish the effect of some influence working on the basis of Brahms' own style from these curious lapses into an entirely distinct style; to discriminate, in a word, between perfectly legitimate and artistic work and an artistic blemish marring the sense of a unity in a composition. Two fair examples may be found in the last movement of each of the first sonatas for violin and piano, op. 78 and op. 100, where one is suddenly launched into Mendelssohn. This is not a serious blot on Brahms' writings, its extreme rarity makes such a thing impossible, but these faults exist and should not be overlooked. Indeed they were not unknown to Brahms, who gruffly answered a pupil when the Mendelssohn resemblance was pointed out:

"Any fool can hear that!"

But there is the favorable obverse to the medal. There is Brahms' development of the triplets' beauty, of which his writing is full of examples. It is at once the most simple and most striking of his rhythmic originalities. Other composers have effectively used this triple rhythm, but it has in the main been a mere accompaniment. Brahms has by the great originality and variety of his employment of it, elevated it into a thing of independent and absolute beauty. And if he has found a new beauty in the triplet, still more interesting is his treatment of sixths. Sixths, or rather progressions of sixths, make the most subtle and saccharine melodies. A comparison between their use in the sextet of "Lucia" and the middle movement of the Brahms G minor piano quartet will reveal a difference. In the opera it is sickly sweetness, your mind wearies of it, your musical palate revolts. In the quartet the sweetness which is in the interval of the sixth, the inherent delicacy of the harmony, is used in a way that never cloy.

It must be admitted that though these things are details of composition, they are essential to the main question. Do we possess in Brahms a great composer, or is he the effeminate pessimist of Nietzsche's picture? There is still the reproach of being too academic. But here one naturally relies on the way in which Brahms' music affected Schumann; himself a critic of keen, artistic intuition. Being a composer, novelty of detail would not have blinded Schumann to familiarity of style. So for him Brahms was a "fresh sensation"—an entire originality. *Brahms was new!*

As Mr. Cowie so clearly puts it, "It is to the newness that the lover and therefore the defender of Brahms clings, for amidst the multitude of clever, even brilliant composers who, except Brahms, is new?" And we feel with Schumann, and with him we entirely delight in the sensuous element in Brahms' music which that very newness implies. For, as the only possible justification of program music lies in its revelation of intellectual power, irrespective of sensuous effect, so also is it true of absolute music that it does appeal to the senses as well the intellect. Music is in fact a species of

sensual mathematics. Far from finding Brahms merely academic, we find in him that undefinable, yet perfectly realizable sensuous effect that is produced by all great music, from a Bach fugue to a Mendelssohn scherzo.

"Wohl auf Kameraden."

The centenary of the song which closes Schiller's "Wallenstein's Camp" was celebrated at Weimar. The work was originally produced there October 12, 1798. The music is not by a professional musician, but an amateur. Schiller sent the text to various composers, but none of them could please him. As time pressed, Cotta, the bookseller, sent him a piece which his friend, Dr. Zahn had composed for the piano; the necessary transcription for voices was effected at Weimar.

The Stern-Adams Nuptials.

Although it is announced from London that Leo Stern, the 'cellist, and Suzanne Adams, the American soprano, were married recently, yet it is not unlikely that they were married some time since. Mr. Stern, after separating from his first wife, Nettie Carpenter, the violinist, became a visitor at the home of Miss Adams, in Paris, until interfered with by Miss Higgins, an aunt of the young lady, who assumed the place of the parents, both of whom are dead. Miss Higgins was opposed to Stern, in fact sternly rebuked her niece for considering the subject, and at one time, when his photo found its way into her room, the aunt threw it into the fire, making a fizz of the phiz, as it were, or, as Mr. Bowman would call it, the phizmahogany. But there was nothing wooden about Stern, except his 'cello, and outside of that there was nothing to him but Suzanne, and he did not care Adams for anyone but her.

Miss Higgins has been defraying all the expenses, and has done so ever since the young girl left Cambridge, Mass., for the studio of Fidele Koenig, whose wife—an American—has a relative also related to the Adams family, who, by the way, are not the old Adams of Massachusetts, although Miss Adams can trace her descent clear back to the old Adam. Leo was determined not to lose much more time and settled the affair for good, particularly as both are now coming to America. There is not much money for either of them just now in Europe.

An Unknown Work by Auber.

A Belgian paper gives some interesting information respecting a work which was really Auber's first and which has been hitherto unknown. During the latter days of the first French Empire the Chateau of Chimay was the resort of numerous artists. The Prince of Chimay had married the fair and frail Terèse Cabarrus, who had been the wife of the Count de Fontenay, who was guillotined, then of Tallien, who had sent him to the guillotine, then of a rich banker and tutti quanti. The theatre of Chimay became famous for its performances of society operas, in which the Prince and Princess took part. Among the visitors to the chateau were Auber, Cherubini, Madame Duchambge and others, and for it Auber composed his "Julie," the score of which is still in the library of Chimay. But "Julie" was not the only opera he wrote for Chimay. "Julie" had a predecessor—"Jean de Couvin." The Princess gave the subject of the piece to Lemerrier, the future Academician; it was an old legend of the house. The Sire de Chimay, fatigued by the chase, fell asleep in the domain of the Sire de Couvin. The latter seized him and flung him into a dungeon in the foundations of his castle. You can see it to-day. There the captive remained for seven years without anyone knowing what had become of him, and his wife assumed a widow's dress. But one day a peasant shot an arrow at some object, and the arrow entered the little slit that gave air to the dungeon. He went to recover the arrow, when he heard a voice say "I am the Sire de Chimay, kept prisoner by the felon knight of the castle. Go tell my wife and my people."

The good wife was much surprised, but collected her men at arms, stormed the castle and set her spouse free, who on recovering his liberty cried.

"Couvin, couvé tu m'as

Onques désormais ne me couveras."

This was the tale Auber set to music. The Princess was the inconsolable widow, the Prince of course was his ancestor, and Cabarrus was the felon knight. According to the legend the peasant whose arrow brought about the deliverance of Chimay was named Balzaire, and for this occasion all the people for three leagues around who bore that name were placed in the balcony.

Auber conducted the orchestra, in which were the violinists Kreutzer, Rode Baillot, and the 'cellist Lamare.

Auber also wrote for the Chapel of Chimay an "Agnus Dei," afterward worked over into the prayer of "Mansaniello," and Cherubini composed one of his best masses. The fair Terèse had traveled far from the worship of the Goddess of Reason and her days of high jinks with Barras and Josephine Beauharnais. She could always plead for pardon quia multum amavit.



IRELAND, IRELAND.

Down thy valleys, Ireland, Ireland,
Down thy valleys green and sad,
Still thy spirit wanders wailing,
Wanders wailing, wanders mad.

Long ago that anguish took thee,
Ireland, Ireland, green and fair;
Spoilers strong in darkness took thee,
Broke thy heart and left thee there.

Down thy valleys, Ireland, Ireland,
Still thy spirit wanders mad;
All too late they love that wronged thee,
Ireland, Ireland, green and sad.

—HENRY NEWBOLT.

M^{lle} NEW YORK, after a short, daring vacation, kicks her sprightly heels in rondo form for the edification of her brothers and sisters of grosser Gotham. After the eternal weariness of the average weekly, the quotidian dullness of the daily papers, the wit, canniness and folly of the young woman with the scarlet imagination may prove a prophylactic. Nothing will be sacrosanct from her laughter; especially will the wisdom of fools—the pompous fools who spoil paper with ink and futile words—serve her as a glorious target. In the first issue there are some excerpts from the prose and verse of Lingwood Evans, the Australian decadent. Quite beautifully mad he is, a symbolical madness, as if the souls of Arthur Rimbaud and Walt Whitman met in superb colliding within the walls of his ardent, brutal brain. The author of "The Father of Livor" promises to astonish us. If his poem, with the singular and commonplace title of "My Country, 'Tis of Thee," had been signed by Rudyard Kipling it would have been a firebrand in the fat lives of contented citizens. But wait!

M^{lle} New York is sure to stir the bile of persons whose souls are both sleek and rusted. One story, "When Pan Moves to Harlem," is bound to shock, to stimulate and to terrify. Its author, Marmaduke Humphrey, is a genius discovered by M^{lle} New York. The gloom and sogginess, the conventionalism, the cheap patterning of most periodical literature is something too depressing. The time for antagonizing it all, for giving the public something new and vital, is now, and it is now that M^{lle} New York makes her reappearance and kicks her sprightly heels in rondo form.

The death of "Teddy" Henley was sad, but not unexpected. He had burnt the candle low in the socket before he finally withdrew from the ranks of active world-fighters. He was a most attractive man, a man who should never have come to America before he had won his spurs in London. Petted by his brother, W. E. Henley, to-day England's most remarkable poet and prose master, and by Robert Louis Stevenson, Henley had all the stage before him. The two men of genius wrote plays for him, but the gypsy madness was in his veins. He was always en route, and now has reached his journey's end. He was an actor of force, of temperament, who followed his own nose and let schools and traditions go whistling down the wind. This was his charm and his doom. He needed the curb and he broke every bit that fate put between his teeth. His wife played the part of something that approached perilously near the angelic. She loved him, cared for him to the last, and when his strong, errant, vibrant soul went over the tree tops she felt all her world had fled. Her name is Helen Bertram. She is a singer and a

noble woman. She is now the prima donna of the "Bostonians."

We mustn't suppose because a girl happens to be a comic opera singer that her heart goes to her heels. I heard of another case of devotion on the part of a little electric creature who holds the public in the hollow of her hands when she sings. News reached her of the sudden death of an old associate and of the destitution of his wife and family. It was near midnight when the call came to her, and exhausted as she was from the evening's performance she preferred to answer it rather than risk the morning's lassitude. The tiny angel rode in a cab for three hours before she arrived at the house of mourning. Three hours back and daylight before her hotel was again achieved. She slept all day and I fancy that her slumbers were sweet. With characteristic promptitude the singer had accomplished a most merciful errand, and the next night she was hoarse. Nature always notices, even if it does not approve, a noble deed.

Marie L. Van Vorst writes in the October *Book-buyer* of the festival in Provence, where the statue of the troubadour poet Jasmin was honored by French men of letters, poets, painters, musicians and artists. Calvé was there and was made Queen of the Fêtes. Thus Miss Van Vorst:

"After her return from America with her golden harvest Calvé bought a chateau in Cambiers, a feudal palace, fit for a lord of the seventeenth century. High above the level of the sea it stands, surrounded by parks and farm lands; within are all the signs of taste and lavishness; without, all stillness and repose. Here the diva rests after the work of the winter, and hither the Cadets de Gascogne followed her enthusiastically to celebrate the last day of their fête.

"To her intimés were shown the treasures and the interior of the chateau, then Calvé, singing all the way, led her guests over her domain. They passed the farm lands where the laborers, who had been given a holiday, were dancing in a ring. Calvé left her friends and rushing into the centre of the ring, waving her arms above her head, her handkerchief fluttering from her finger tips, with downcast eyes, danced slowly, rhythmically, marvelously, and as the storm of applause broke from her audience she paused, and with the people of the fields around her and the hills and sky for background she poured forth all the passion and beauty of her voice in a wonderful song. And from noon until midnight, in the open air and in the chateau, that voice of deep and thrilling tenderness scarcely ceased, and when one remembers Calvé's personality, the outdoor surroundings, and the fact that her audience was composed of men and women who had themselves touched and entertained thousands, one forms some idea of the magic of that day.

"In the evening a feast was spread on the terrace of the chateau—a farewell banquet to the Cadets de Gascogne, and when the time had come for parting, and one by one the carriages wound out of the gates, again that beautiful voice filled the air as Calvé sang 'O Malgali!' It was like a personal farewell to every separate soul."

I caught this in *Town Topics*:

Paris is immensely amused by the following epitaph, just found in the Montmartre Cemetery:

A. BOURGEOIS

Professeur de clavecin

IL ATTEIGNIT DOUCEMENT

DANS SA SOIXANTE-DIX-HUITIEME ANNEE

LA FIN DE SA CARRIERE

SANS AVOIR JAMAIS CHANGE D'INSTRUMENT

Qui va piano va sano

Drole de temps et drole de pays! C'est maintenant dans le séjour des morts qu'on va trouver le comique.

A Highland clergyman was preaching against slothfulness and said, in closing: "Do you think

Adam and Eve went about the Garden of Eden with their hands in their pockets?"

Baron Oppenheim, the wealthy banker, of Cologne, though a Christian of the third generation, never denies his Jewish origin, no matter where he happens to be. Lately a French financier, also of Hebrew extraction and a native of a little German town, though naturalized in France, paid him a visit at his Cologne counting-house, bent on a large stroke of business in which he needed the aid of Baron Oppenheim, whose financial influence along the Rhine is almost paramount. He sent in his card. The bit of pasteboard almost suppressed the real name of the caller, which was Cohn, but added to the mere C of the Cohn a long and flowing title, more or less fictitious, thus: "Le Baron C. de Point Figuiér." Baron Oppenheim took the card, smiled a quiet smile, and then bade his caller welcome, and proceeded to discuss business with him. The next day he returned the French financier's visit, and sent in a card on which was printed "Le Baron O. de Cologne."

A writer in the *Boston Transcript* recalls the interesting circumstances of Rodin's first exhibit at the Salon. This was a nude figure in plaster, entitled "The Age of Brass." The character of the modeling of this statue was so unusual and its general effect so lifelike that some members of the jury suspected that it was not a genuine piece of modeling, but a reproduction by pressing from a mold on the living model, and, therefore, not entitled to admission. This suspicion meant that the figure was a fraud and its author an impostor. The statue caused considerable and varied comment, one of the jury remarking: "If it is not a cast from nature, he who made it is stronger than we are." It was finally accepted under protest, and put in a side place near the entrance, reserved for objects of questionable origin and merit. However, Adrian Gaudé, himself a sculptor of superior ability, found it out and brought it to the notice of his friends, who procured for it a better position. There it was seen by M. Edmund Turquet, an art-lover and a man of independent judgment, who was also a member of the state committee on fine arts and one of the buying committee of the Salon. He tried hard to induce his colleagues to buy it. To the objections raised on the score of genuineness he replied: "There is a chief of police, whose duty it is to solve greater mysteries than this. Call him in and ask him to open an inquest. It must certainly be easier to find out the truth about this figure than to detect counterfeit money." But, notwithstanding M. Turquet's urgent appeal, the statue was returned to the sculptor's studio.

Two convicts at the French penal colony of Cayenne, employed as servants by the governor, got leave to marry. They went to the mairie, and the lady was asked if she was a spinster or a widow. "Widow," she said. "Well," said the official, "but I have not the certificate of your first husband's death." "Really," said the bride, "I thought it was not needed." "Why, it is an indispensable document." The lady smiled, and referred him to the record of her conviction. "You will per-

ceive, sir, that I was sentenced for life for having poisoned my husband."

The interesting series of letters from the Russian novelist, Tourguéneff, to Mme. Pauline Viardot, which the *Revue Hebdomadaire* now has in course of publication, have a rather curious history which M. Halperine-Kaminsky gives in his introductory note:

"These letters," he writes, "were mislaid or stolen, at the time when the war obliged the Viardot family to leave Baden for London, and they were not found again until a couple of years ago."

"Naturally, Madame Viardot was desirous of recovering possession of documents of which she had never voluntarily relinquished the possession, and to which she had every moral and legal right. On the other hand, the claims advanced by the present possessor were not without weight. He had found the precious packet in a box full of worthless papers which he had bought from a second-hand book dealer in Berlin; the latter, in his turn, had obtained them from the widow of a French physician, so it seems; and this was as far as my investigation concerning the origin of the box extended."

"However it happened, the man who had last acquired them, a learned compatriot and, like all Russians, an admirer of Tourguéneff, made it his duty to guard, as a sacred trust, the correspondence which hazard had placed in his hands, until the day when he could render it to the public. Of course, this day could not come for him until the original recipient of the letters was no longer on earth, to oppose their publication."

"However, since the owner of the letters was less concerned about the pecuniary value of the letters than with the desire to have them brought out under the best possible literary conditions, I finally convinced him of the real advantage which would accrue from publishing them during the life and under the auspices of the celebrated artist."

Whoever read William Winter's answer to that loquacious bore, Hall Caine, in the *Tribune* last week must have been delighted with the wit and sprightly satire of the "superannuated critic." Mr. Caine—or isn't it Cahn?—attacked Mr. Winter in a virulent letter, accusing him of being cynical, untrue, jealous of others' success, &c.—all the old stock phrases of men who reply to their critics when their conscience is uneasy. Hall Caine is a fakir of the most pronounced type. His "Christian" is a miserable parody of all that is noble in religion, in woman, in love and salvation. It is written for a parterre of "cotton-dollies" and is absolutely devoid of power, of stagecraft, of dramatic feeling, of truth. Its author presumed to impugn the motives of Mr. Winter, the dean of the dramatic critics, a gentleman and a poet of sensibility. Here is Mr. Winter's answer. It is a joy:

The "one" literary sinner specifically indicated in the above statement is the hideous miscreant who writes this paragraph. In his deplorable condition of age, decrepitude, penury, cynicism, stupidity and universal disgust it is, of course, hard for him to be generous and well-nigh impossible for him to be just or honest. But if this miserable being, feebly tottering on the confines of irretrievable ignominy might be allowed to summon the lingering relics of his ancient candor, he would like to say that never for one instant did the thought which Mr. Caine has

ascribed to him come into his mind; that never for one moment did he even dream of imputing a low, bad, or in any way unworthy motive either to Mr. Caine or to John Storm, the hero of Mr. Caine's novel and play. Malign and venomous and abandoned as this creature knows himself to be, he would have been horrified at such a thought, and he is frankly astonished at such an imputation. When he wrote that "a religious enthusiast who has not got beyond carnal temptation has not traveled very far," all in the world that he meant to say was that—speaking generally, and with reference to a class of persons and a representative mental and physical condition—an ascetic devotee who is still capable of being in love with a woman has not made much progress on the road to asceticism. The remark had no intentional reference whatever to Mr. Caine's modern paraphrase of the sacrificial scene in "Othello," but was a mere philosophic comment on the ingredients of fanatical character. A finer phrase than "carnal temptation" might, perhaps, have been selected with which to designate a man's love—although such phraseology would probably have been indorsed by both St. Anthony and St. Augustine, the principal historic and ecclesiastical sufferers from that complaint; but it is not every writer who possesses Hall Caine's exquisite felicity in the choice of language—a felicity which seems to be associated with great sweetness of temper, lovely refinement of style and a most urbane and benevolent tolerance, even for an old and worn wretch who, as he doddles into the evening twilight of a mispent life, is actually able to gaze upon the play of "The Christian" without being paralyzed with admiration.

WILLIAM WINTER.

The example of George Hamlin, of Chicago, is one for tenors to emulate. A Richard Strauss recital is a novel idea, a happy idea and one that helps disprove the notion of tenors not being altogether human. A notion of Von Bülow's, I believe. I congratulate Mr. Hamlin, who is after the making of music and not mere vocal exploitation.

With Ferdinand Sinzig and Carl Zerrahn I foregathered the other night at the Everett House. The Boston conductor may be a veteran, but he is a wonderful veteran for a man that confesses to seventy-two years. Mr. Zerrahn's recollections of artists would fill a book. I hope they will some day.

Victor Thrane, the manager, is no longer on the turf. He is a married man. He married Miss Lacy, of Grand Rapids. Congratulations are pouring in.

I enjoyed a long talk with Mr. and Mrs. Ovide Musin last week. I assured Mrs. Musin that the public had not forgotten her Eiffel tower notes nor her brilliant singing. As for Musin, he is more boyish than ever and his enthusiasm is literally bursting through his skin. He expects big things from his violin classes. Musin must be an ideal violin teacher.

The musical season begins to-night, Moriz Rosenthal plays his first recital at Carnegie Hall, and there will be a great gathering of the musical clans. Rosenthal is in splendid health and we may look for some wonderful piano playing. His recent performance in England of Scharwenka's B flat minor concerto was received with a chorus of acclaim.

Bon voyage, Xaver Scharwenka, and auf wiedersehen.

128 East Seventeenth Street, New York.

Artistic Faculty consisting of RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, VICTOR CAPOUL, GUSTAV HINRICHS, HENRY T. FINCK, JAMES G. HUNKEER, MAX SPICKER and others.

A HARP SCHOLARSHIP

has been instituted by President Jeanette M. Thurber, examinations for which will take place Wednesday, October 26.

For the benefit of those who are otherwise engaged, Evening Classes have been formed in Singing, Violin and Piano.

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BROOKLYN, October 21, 1898.

BROOKLYN INSTITUTE.

THE Brooklyn Institute opened its musical season on Wednesday evening, October 19, at Association Hall, Fulton street. The attendance was large and must have been extremely gratifying to the promoters of this institution. The Brooklyn Institute, whose program for the season 1898-9 was given in the number of THE MUSICAL COURIER of September 28, is doing remarkably good work, not only in music but in every branch of art and science. It is conducted on broad and generous principles, and yet with a distinct practical and educational purpose.

Its departments are numerous enough and diversified enough to furnish interest to every taste, alike of the lover of art and the lover of science. In both these branches valuable lectures are given by eminent scholars and specialists. Nor are current topics neglected, for it gives addresses of all sorts that can interest an intelligent audience—the latest geographical explorations, the last discoveries in natural science, the latest results of philosophical inquiry in history, politics or religion. The names of lecturers in every department are those of the men who stand in the front rank of thinkers and students, and who have the art of making their addresses popular and instructive even to those who have no special or professional interest or knowledge in the subject.

We repeat it is doing remarkably good work, and the system it has adopted, taking, it may be said, all knowledge as its province, will go far to educate the public mind and the public taste.

And all this at a price which puts its course within the reach of all classes. The part of the museum which is already erected is an ornament to the borough, and when the whole building is completed will be a credit to Greater New York and furnish ample space for its loan and other art exhibitions. The entertainment of Wednesday last was a song recital. The program comprised modern English songs, American songs, German songs, French songs and Old English songs. The vocalists were Miss Gertrude M. Stein and Ffrangcon-Davies. These artists have appeared so often here that we need not repeat our criticisms.

Free Organ Recitals.

T. Carl Whitmer, organist of the Pine Street Presbyterian Church, Harrisburg, Pa., announces that he will give, beginning next Saturday, six free organ recitals. The second will take place November 26, the third December 31, the fourth January 26, the fifth February 25, and the sixth March 25. The organist will be assisted by Mrs. Angell, Miss Espy, Miss Mary E. Seaman, Edward G. Rose and George Hambright; also by David E. Crozier, who will play compositions of his own in the fourth recital.

Genevra Johnstone-Bishop.

This admirable lyric and oratorio soprano will be active in concert work this season. She will sing in Memphis, Tenn., November 4, with the Beethoven Club of that city, and three days later will begin a tour in Chicago with the Bendix Concert Company. This company will make a tour through the East, and will appear in New York before the winter is over.

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Maconda at the Maine Festival.

THE following are some of the head lines which appeared in the Maine papers during the recent festival, referring to the success of Charlotte Maconda: "Triumph of Maconda Feature of Festival." "Scored a Grand Success and Was Most Uproariously Encored." "Maconda Creates a Furore." Below are some of her press notices for the same festival:

The triumph of Charlotte Maconda was the feature of the third concert of the Maine Music Festival on Friday night. Maconda's singing was productive of a good many interesting suggestions, the most directly interesting of which is the sense that she was never singing at her utmost, even in Donizetti's difficult score. Though she occasionally let the audience into a fairly full view of the actual beauty of her tones, there was through it all a suggestion of reserve power which gave confidence to the hearers and added a distinct interest and power to the performance of the singer.

Miss Maconda's voice is a pure soprano, high, broad and winning. It is not of the order on which the Gadski voice is cast, and its owner deserves credit for standing to her own good qualities with no attempt at imitation, or the modification of any of the interesting personalities that make her voice individual and distinctively the voice of Maconda. The opening portions of this difficult number were sung very comfortably. After this there were places where the power of the tones would be let forth, and where the singer fairly astonished her hearers with some brilliant notes such as gave a very good excuse for the uproar which followed. The difficult duet between the voice and the flute, near the close of the scene, was awaited with some varying conjectures on the part of the audience, but the marvelous control and the constant truthfulness of the singer at that place, followed by the one magnificent tone that closes the number, settled all remaining doubts, and the audience, refusing to allow the orchestra to close its accompaniment, burst forth into a roar of praise that surpassed anything accorded to a festival singer this year. Again and again the singer was called back. The people would not let the program proceed. After coming out repeatedly to bow her thanks, and bringing Mr. Boardman, the flutist, to the front to receive equal honors for his fine work, Maconda repeated the final portion of the scene, whereat another great storm arose in front.

Maconda's is the voice of the festival. It is she who has provoked the warmest remarks of praise and whose name is most frequently said in Bangor to-day. Remembering this idea that she was never driven to the utmost on Friday night, it must be with extraordinary interest that her further work is awaited at the festival.—Bangor Daily Commercial.

Maconda's is a high and powerful soprano; she soars with the ease and confidence of a bird, and her execution is brilliant. She seems equal to any vocal effort. Personally she is charming. Everybody who saw Blauvelt will long remember her youthful beauty and her queenly graces. On this point of personal attraction we will not venture any opinions. They are both beautiful, these two young ladies, only of different types, and the same praises will apply to both. As for the voices, to many it appeared that Maconda's was rather less velvety and musical than Blauvelt's, although more powerful and in better control. Both voices are grand, and no one will feel inclined to split hairs in an argument as to which is the superior.

Madame Maconda got much the same sort of reception as did Blauvelt from the Bangor audience. It amounted to a furore, and that's a big word to use in describing these occasions. In the mad scene from "Lucia" she carried the house by storm, and was recalled again and again, how many times we forgot now. It was fit to turn the head of any but one used to triumphs and applause. In the quartet and chorus from "Ernani" she again won great approval; also in the quintet from "Martha." Madame Maconda may well feel gratified. She fulfilled the highest expectations, and she is henceforth to be numbered among the vocal favorites here.—Bangor Daily News.

Madame Maconda, the dainty cantatrice, came next with that conventional show piece of the prima donna, the mad scene from "Lucia." Patti and Melba have shown us their wonderful art in this scene—Madame Maconda did not suffer by comparison. A voice of wonderful sweetness, magnetism, faultless training and pure intonation, she sang without effort or affectation, and rose to the difficult ending with trills and runs in superb style, winning the audience to her feet. A wild tumult followed and Maconda was obliged to repeat the finale. Her

Season 1898-99.

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graceful, unaffected demeanor captivated the audience.—Bangor Courier.

Last week was a repetition of the above success in another Maine city, Portland, where the music festival ended on the evening of October 12.

Madame Maconda sang the mad scene from "Lucia" and carried her audience by storm. She has a pleasing presence, and her clear, forceful soprano is a delight. Her execution of the dainty music, with flute obligato, was thoroughly admirable. Other artists of perhaps greater fame have sung this same selection here, but no one with more instant success. She was so enthusiastically applauded that she was forced to repeat the finale, receiving at the close a repetition of the ovation with which she was at first greeted. Since the festival began nothing has given greater pleasure.—Portland Advertiser.

Yesterday afternoon Mr. Chapman gave a public rehearsal of the evening's program, and Miss Maconda favored her hearers with the celebrated mad scene from "Lucia." The great auditorium was more than half filled with a most sympathetic and enthusiastic audience, for they applauded the various numbers heartily.

Of course the great event was the appearance of Maconda in the mad scene. That stamped her at once as an artist of high rank. She possesses a clear soprano voice. She sings with the highest intelligence. There is no phase of emotion that she does not display. Every great artist that has ever sung in Portland has given us this wonderful composition of Donizetti's with all its brilliant floriture, and Miss Maconda holds her own well with them. Her upper notes are particularly lovely, and her work throughout was particularly satisfying. The orchestra accompanied her exceedingly well, the flute obligato being a marked feature. Of course the audience thundered its applause and tried to obtain an encore, but without avail.—Portland Press.

Madame Maconda, who gave the mad scene from "Lucia," created the wildest enthusiasm by her marvelous execution. She controlled her voice with great skill, and her trills were at times in perfect unison with the flute accompaniment. In response to repeated calls she gave again the last part of the aria. A fine bouquet was given to her.—Portland Express.

Madame Maconda, who appeared in the mad scene from "Lucia," created a perfect furore. We have referred to her singing of the celebrated scene at the public rehearsal of Monday, but last night she was evidently moved greatly by the magnificent audience and was determined to do her best. And she sang it superbly. Donizetti's work is full of the most wonderful effects for the display of the voice, with its staccato runs and trills, and the many technical difficulties that require a consummate artist for a popular presentation of them. Maconda's voice was equal to the task. She sang with an ease and freedom that come only from perfect confidence in oneself, and her bird-like trills rivaled the flute obligato that accompanied her so well. When she had finished the audience applauded to the echo, and the artist returned and repeated the latter part of the aria. Madame Maconda wore light blue satin brocade.—Portland Press.

Madame Maconda, in the mad scene from "Lucia," gave an exhibition of her powers as a coloratura soprano that was convincing in beauty and purity of quality and perfection of style. The liquid ease with which her soprano, clear as a bell in intonation, ran through all the mazes of the most intricate floriture was enchanting. And what clean cut staccatos, what perfect trills in alt, and to what dizzy heights her voice reached without strain or effort! Ilma di Murska, that bygone prodigy in high notes, can hardly have excelled her. Needless to say Madame Maconda created a furore—this sort of thing always "fetches" them—and was rapturously applauded. The little lady had to respond with an encore, singing over again the concluding part of the scene to the well executed flute obligato, which also received due recognition.—Portland Argus.

The second number introduced Madame Maconda, who received a most flattering reception. She sang the old familiar "Fors e lin," from "La Traviata," that stock show piece of great artists for over thirty years. But her magnificent coloring of the music, her liquid tones, her great expression as she reached those words "croce delizer," and the final florid execution at the close in which she soared to such a height aroused the audience to shouts of "Brava," and an insistent recall when she came forward and repeated the last part of the aria. Madame Maconda

has achieved a triumphant success in Portland.—Portland Press.

Madame Maconda, the dainty cantatrice, came next with that conventional show piece of the prima donna, the "mad scene" from "Lucia." Patti and Melba have shown us their wonderful art in this "scene"—Madame Maconda did not suffer by comparison. A voice of wonderful sweetness, magnetism, faultless training and pure intonation, she sang without effort or affectation, and rose to the difficult ending with trills and runs in superb style, winning the audience to her feet. A wild tumult followed and Maconda was obliged to repeat the finale. Her graceful, unaffected demeanor captivated the audience.—Portland Courier.

Mme. Helene Maigille's Recital.

THE spacious studio of Madame Hèlène Maigille was filled with a cultivated audience upon the occasion of her first studio song recital of the season. The program was:

Love Me If I Live.....	Footé
Ah! 'Tis a Dream.....	Hawley
Miss Olive Celeste Moore.....	
Morning Song.....	Rubinstein
Mistress Prue.....	Beach
Miss Lucie Hartt.....	
Angus Macdonald.....	Roeckle
Mrs. F. Homa Leonard.....	
Prelude.....	Ries
Romanze.....	Ries
Hubert Arnold.....	
Ave Maria.....	Mascagni
(Violin obligato, Hubert Arnold.)	
Miss Olive Celeste Moore.....	
Träume.....	Wagner
Miss Lucie Hartt.....	
Légende.....	Wieniawski
Hubert Arnold.....	
Loch Lomond.....	Nevin
Mrs. F. Homa Leonard.....	
L'Amour.....	Bartlett
Mme. Hèlène Maigille.....	
Suite No. 2.....	Ries
Hubert Arnold.....	

Mrs. F. Homa Leonard possesses a mezzo-soprano voice of pure quality and adequate power. Her choice of Scotch songs was happy. In place of "Before the Daybreak" she sang the "Loch Lomond." Her style is finished and her bright intelligence is disclosed in all she does.

Miss Lucie Hartt is endowed with a glorious soprano voice of unusual compass, which in the lower register has the mezzo-soprano quality. She has full, rich tones in the head register and in the "Träume" of Wagner the deeper tones were emitted with superb force. In the "Morning Song," by Rubinstein, and especially in "Mistress Prue," by Beach, the bird-like quality rang out with crystalline clarity.

The selections of Miss Olive Celeste Moore were given with dramatic fervor. Her voice is a rich contralto. She possesses the artist temperament and feels intensely all she sings. The "Ave Maria," which is a transcription from the "Cavalleria Rusticana," became a prayer, so soulfully did she sing it.

There was an earnest desire expressed by many in the audience to hear Madame Maigille sing, and she gave "L'Amour," by Bartlett, with violin obligato, which was played by Hubert Arnold. She was overwhelmed with applause, and a prominent musician said to her: "Madame Maigille, for heaven's sake, what are you thinking of that you don't put yourself in the hands of a manager? Drop teaching entirely and devote yourself to a singing career." Another exclaimed: "You are an artist! You cannot hide that voice in New York."

As usual Hubert Arnold played well and warmed his hearers to enthusiasm. The accompaniments were played by Emile Levy with irreproachable taste.

Flatbush Organ.

The new large organ of the Flatbush Dutch Reformed Church, Brooklyn Borough, was dedicated on Sunday. George Francis Morse, organist. The soprano of the quartet is Miss Marion Walker; alto, Miss Louise Borchers; tenor, G. K. Harroun, Jr., and Francis Chrisfield, basso.

Thoughts and Aphorisms.

BY ANTON RUBINSTEIN.

It is not good for an artist to be born in opulence.

The cares of getting bread and butter may be useful to him at the start, and may give his talent a dramatic turn. But this state of poverty must not last too long. It is desirable that he obtain pecuniary independence; otherwise the needs of daily life will diminish his creative force, and in the struggle may founder.

How often one reads "This opera was mounted under the author's eyes, who expressed his entire satisfaction." This may be true in Italy, and in a certain degree in Paris, where an opera is rehearsed for five or six months, and where the execution, from the engagement of the artist down to the smallest details of the costumes, depends entirely on the author. But in other countries, where they rehearse an opera in a few weeks, where the roles have to be distributed to the artists they can find, where the conductor and stage manager are such exalted geniuses that they receive the composer's suggestions with shrugs of the shoulders; where he sees the staging for the first time at the general rehearsal, and not always then; where at the most timid objection he has flung in his face the remark that it costs too much already, that it is too late to change—the composer, not to discourage the artists, is obliged to say that he is content; and then we read again of "a work mounted under the eyes of the author, who expressed his complete satisfaction."

Singers occupy among artists, both in a social and a pecuniary point of view, an exceptional situation by no means in proportion to that occupied by instrumentalists. This is explained by the fact that the singer is liable to lose his voice and that, as long as he possesses it, he has a right to this exceptional position. But are not sprained wrists, broken arms, rheumatic attacks just as frequent accidents as loss of voice?

With the exception of that of Minister of France, no post is more difficult to fulfill than that of director of theatre. Without speaking of the court, of the public, of the press, of authors, all hard to satisfy, a director has to deal with his personnel of both sexes, he has incessantly to combat the vanity, the envy, the egotism, the self-love, the presumption, the jealousy, the caprices, the arrogance, the want of talent, and often even the stupidity of his artists, and above all this he has money troubles.

United Singers Honor Mozart and Beethoven.

The United Singers of Brooklyn decorated the Mozart and Beethoven busts at Prospect Park with laurel wreaths Sunday afternoon. Nearly one thousand singers and the Twenty-third Regiment Band paraded to the park. There was an address by S. K. Saenger, president of the society. Chief Gardener Thompson, of the Park Department, had arranged the flowers near the bust of Mozart so that they formed the first three bars of the ballad, "Robin Adair."

An Opera Singer's Romance.

Mme. Johanna Bohrmann, a German opera singer, arrived in New York last Friday on the Bremen liner Carlsruhe, and was met by Mr. Reinhardt, a prominent business man of Milwaukee, Wis. In less than an hour after the arrival of the vessel a marriage ceremony was performed, and the two were man and wife. This was the culmination of a romance which began in Milwaukee a year ago. While she was singing in that city she captivated Reinhardt, who proposed marriage. The singer was constrained to decline the offer because she was bound by a contract to sing in Germany. At the expiration of her engagement abroad she set sail for this country, and kept her troth with her Western lover. The happy couple have gone to Milwaukee, where they will reside.

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BOSTON, Mass., October 23, 1898.

TWO weeks have passed without any abatement in the enthusiasm of the Boston Symphony Orchestra over the return of Mr. Gericke, which, as petted and wayward orchestras fond of having their own way, go, may be fairly considered as a very encouraging sign. The jubilant purple and gold tinted emotion that thrilled the symphony public into ecstasy at the opening concert was again displayed at the second, last evening, and seemed to be of fast colors, warranted not to fade. Everybody is contented and consequently very happy. Gerickeolatry is the order of the day, and the musical millennium appears to have arrived. The pros lie down with the cons and daggers are turned into tuning forks. It is all very extraordinary and very comforting, and long may it wave.

There was another large audience in Music Hall last evening, and the reception it accorded Mr. Gericke was as spontaneous as cordial, and as affectionate as that with which he was greeted a week before. The program was:

Overture, Melpomene.....G. W. Chadwick
Concerto for violin in A minor, op. 28.....Goldmark
Symphonic Poem, Vysehrad.....Smetana
Symphony, No. 2, in C major, op. 61.....Schumann

The soloist was Franz Kneisel.

It was a large concert, that is, for Boston, the performance, extending some twenty minutes after the regulation hour, 9:30. The consequence was an excited exodus after the first movement of the symphony, and a like diminution after the scherzo and the andante respectively, so that the finale was listened to by an audience that had melted away at least one-third. It is doubtful if the Medes and the Persians, whose reputation for making immutable laws is proverbial, could have enacted any law stringent enough to compel a Boston symphony audience to remain in its seats, intact, after the hands of the clock denoted the sacred hour. Is this the result of superior civilization? Or is it pure Bostonese? Or are the two things interchangeable? Or what? Probably what!

Mr. Chadwick's solidly wrought, strong and powerfully dramatic overture wears admirably. It is decidedly the finest of his orchestral works, and is, it seems to me, the most notable composition of its kind that has yet come from a native composer. I cannot recall when it had as thorough and as interesting an interpretation as Mr. Gericke gave it last evening. The symphony is, to me, the least interesting of Schumann's achievements in its class. With the exception of the adagio, which is of immortal beauty and loveliness, I could be well content to wish that we might be better strangers to each other. This is probably rank heresy, but let me hasten to offer the excuse that my backsliding is merely a matter of purely personal rather than of critical feeling. I am simply in the position of the perplexed rhymester, who entertained an inexplicable antipathy to Dr. Fell.

Very beautiful in every way were the reading and the performance of the symphony. Nothing could have been more sympathetic than was Mr. Gericke's treatment of it, and nothing more perfect than the playing of the orchestra, the incomparable virtuosity of the wonderful strings, especially in the scherzo and the finale, standing out with extraordinary brilliancy and effect. I cannot say that the work, as a whole, has not been given quite as well under other conductors of the orchestra. I am not acquainted with the whole of the Smetana cycle, but if the other move-

ments are of the same quality as the movement given last night I feel very much inclined to congratulate myself that I have not heard them.

Mr. Kneisel's playing of the Goldmark concerto was delightfully characterized by that fine artistic conscience, exquisite purity of taste, graceful warmth of style and flawless intonation that always make listening to him a pleasure without the remotest trace of alloy.

The first of the municipal concerts, in Music Hall last Sunday evening, to which Mayor Quincy stands godfather, was not largely attended. The receipts fell below the expenditures. The same fate bids fair to overtake the other five concerts in the series. In fact at the prices charged for admission, 10 cents, 15 cents and 25 cents, it is very doubtful if Music Hall, large as it is, can hold an audience of proportions to meet the expenses. The undertaking, however, has other drawbacks to meet. The new England Sabbath Protective League has set its stern and frowning face against it. The Mayor sent invitations to the school children to attend the concerts, whereat the League solemnly protests against "this manifest and offensive misuse of official position" in thus intruding upon the public schools to urge the children therein, "in disregard of the rights and feelings of large numbers of Christian parents, to forsake the churches in order to attend secular entertainments on the Lord's day." The corrupting influences of good music, well played by an excellent orchestra, under an able conductor, having been made thus convincingly apparent, it is to be hoped that the warning note may be heeded and that the little ones may be saved from the dangerous trap so cunningly laid for them by a wicked mayor and his artful confederates, the music commission. If the youngsters need Sunday evening music are there not the home, parlor melodeon, even if it be chronically out of tune, and various compilations of tunes under such collective titles as "Home Recreation," "Music for All" and "Treasures of Melody"? The Puritans builded well. There is still surprisingly much of 1637 in 1898.

The works announced for performance by the Handel and Haydn Society this season, under its new conductor, Reinhold L. Herman, are "The Messiah," "St. Paul" and "The Creation." According to report there is to be a vigorous overhauling of the chorus, with the object of getting rid of old voices and replacing them with fresh. This I understand has given rise to much hard feeling among the veterans, whose vocal cords have grown gray in the service of the venerable organization. It is a variant on the old story of the actor who complained with quivering voice and tearful eyes that after having enacted Romeo for nearly fifty years the management had taken the part from him in order to bestow it on a mere boy. Alas! "to have done is to hang quite out of fashion, like a rusty mail in monumental mockery."

Carl Zerrahn still feels an interest in the society. Mr. Herman not being expected here before next Thursday, Mr. Zerrahn, his predecessor, has consented to conduct the first rehearsal for him this evening. To err is human; to forgive, divine. The longer I live the more thoroughly am I convinced of the wisdom contained in the aphorism, "There are some things as well as others."

I hear that Mr. Gericke could, if he were so inclined, stand knee deep in the orchestral scores with which the native composer has flooded him. Also that the number of vocalists who wish him to hear them sing is rapidly swelling to alarming dimensions. As he is exceedingly amiable few of these solicitations are refused. The conductor's life is not a happy one. I wonder if he ever inclines to the grewsome desire of old Colley Cibber to pinch the pipes of these young singing birds.

The program for the first concert of the Kneisel Quartet season, to take place to-morrow night, is: Quartet, G major, op. 76, No. 1, Haydn; sonata for piano and violin, D minor, Brahms, and quintet, F major, op. 59, Beethoven. Mr. Arthur Whiting is to assist.

Rosenthal is announced here for two afternoon recitals, to take place in Music Hall, November 16 and 23.

I struck a snag in my letter of last week to THE MUSICAL COURIER. In other words, it seems that I offended deeply one undoubtedly worthy fellow being, who is exceedingly sensitive on the subject of halos, and who has taken the trouble to write and to forward to me a chilling remonstrance against any ribald allusions to those picturesque and ornamental symbols. As he may like to see how his communication will look in print, I here give a faithful copy of it:

SIR—Do you not think that you might employ your time and your pen more profitably than by treating sacred things in the scoffing and flippant manner that you did (sic.) halos in your letter to THE MUSICAL COURIER of the 19th? There are things that ought to be approached only in a spirit of reverence. Are you aware that halos are symbols of holiness, and as such should not be dragged in the dirt? The very derivative of the word from the Anglo-Saxon "halig," signifying "holy," should have made you respect it. It is easily to be recognized that you are one of that baneful class of degenerates who delight in ridiculing all that the past has hallowed. Or is it because there are no Semitic saints and therefore no Semitic halos?

INDIGNATIO.

The connection between the closing paragraph and that which precedes it recalls the once current bit of humor: "What would you rather do, or go a fishing?" An ingenious riddle that was never solved until a man of genius boldly answered, "I prefer whisky." It is difficult to reply to a nom de guerre. When one is taken to task after this fashion, and on profoundly moral grounds, one would like to know, beyond peradventure, to whom one is indebted for the application of the chastening birch, flat ruler or rattan, as the case may be.

As a champion of halos the correspondent, who modestly conceals his identity under a severe pseudonym, is clearly within his rights, and being convinced of the justice of his animadversions, there is no reason why he should not show the courage of his convictions by appending his real name to his communication. There is nothing of which he need feel ashamed, unless it be his misleading views regarding Semitic saints and Semitic halos, and I feel certain that he will be grateful to me for reminding him that the earliest halos on record were those bestowed on saints of Semitic origin. Paley's query—it was Paley's, wasn't it?—"Who can refute a sneer?" does not appear to be wholly invulnerable.

Memories of schoolboy days of torturing Greek, now in the dim, gray far away, prompt me to combat, timidly, I confess, the derivation given by my friend in the mask, and to urge that the word "halo" comes to us, not from the Anglo-Saxon "halig," signifying holy, but from the Greek "halos," which signified the circular path which the oxen tramped out on the threshing floor, and which by ready analogy came at last to be applied to circles about the sun and the moon, and eventually to the glories depicted about the heads of saints. Perhaps I have tasted of the Pierian spring without drinking deep enough, but if so I trust that "Indignatio" will be merciful should he undertake to lay bare my ignorance. Derivations, however, are always perilous things on which to place implicit reliance, and the connection between an ox track and a halo may be more insidious than convincing.

I entertain no enmity toward "Indignatio," despite his blackening charges of scoffing, flippancy, degeneracy and reprehensible oblivion to the solemn sacredness of halos. I credit him with a sincere belief in all he has said. His truthfulness may be impeccable—if I may infringe the copyright held by my respected friend Aphorism on the adjective. Deeply moved by these and other humanitarian considerations, I would, if it were within my power and my means, make "Indignatio" a present of the most gorgeous halo that love or money could procure; but it should be a useful halo—one made of swelling and succulent thistles, to which he could lift up his mouth, and on which he could contemplatively browse in placid forgetfulness of the flippant and scoffing evildoers who burden this beautiful world.

B. E. WOOLF.

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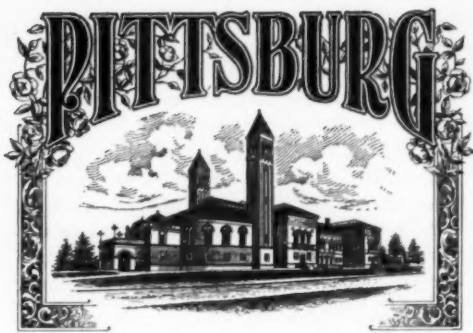
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PITTSBURGH, October 15, 1898.

THE Scalchi concerts given here this week were anything but a success. It is strange Pittsburgh should have been selected as the place for their initial performance in the United States, for nowhere in this country, outside of Boston and New York, is a more critical and discriminating audience to be found. Possibly that was the reason they came here, expecting to score a great success. If it was, they made a big mistake. They would have been making a mistake to come here at any time, for that matter; but of all the principal cities, Pittsburgh was the most unfavorable for the first appearance of such a poor company of singers. The Pittsburgh music lover is bound to express his opinion, be it good or bad, and this was fully demonstrated by the terrible raking these reputed operatic stars received, not alone at the hands of the local press, but from the listeners themselves as they separated after the concert, giving vent to their disgust that any manager should have the temerity to attempt to impose such second-rate talent. The tenor singer was the object of greatest censure, even our most charitable critic (who always says a good word when he can), remarking: "They would be all right if they had a good tenor."

The Scalchi Italian concert troupe is composed of Mme. Sofia Scalchi, a once famous contralto; Mlle. Helene Noldi, a young American soprano; Signor Codurri Canzio, a new Italian tenor never before heard in this country, and Signor Achille Alberti, baritone, recently with the Mapleson Imperial Opera Company, of New York, and comes here under the management of Walter A. Peck, who also acts as accompanist.

Mme. Scalchi, although at one time singing with great success in opera with Adelina Patti, and sharing with her the public favor throughout several extended tours, has passed the zenith of her popularity, and seems now to be one of those great singers who have not known just the right time to retire. Had she quit the stage ten years ago she might still be considered one of the world's great contraltos, but she now deserves nothing more than the chilly reception accorded her in Pittsburgh. Not more than three hundred were present at the first concert, and a mere handful turned out for the second. It is true the people of Pittsburgh have been more or less satiated with excitement and entertainment this week, incident upon the twenty-seventh triennial conclave of the Knights Templars, held here October 10 to 13, inclusive. This might be accepted as a partial

excuse for the very slim attendance at the opening concert, which was held in Carnegie Music Hall on Wednesday evening, the 12th, but nothing else than the shortcomings of the singers themselves and their total inability to even approach the claims made for them, could be held responsible for the cold shoulder given them upon the occasion of the second concert on Friday evening, the 14th.

Scalchi, we must admit, is still a singer, her low tones being very good and rich, and the peculiar weird quality of her voice making quite acceptable her rendition of "Ai nostri monti" from the fourth act of "Il Trovatore," but her voice is not even, and in the middle register the tones are extremely thin, making her voice as a whole unsatisfactory. Had it not been for her former successes, we might even be tempted to go so far as to say that her method of production is not correct, but we wish to leave her whatever credit she may deserve.

Of the other three members of the quartet, with the single exception of Alberti, perhaps the less said the better. The soprano was absolutely lacking in power, in quality of tone and in stage presence. The tenor sang out of tune most of the time, once in the opening concert breaking down completely in a quartet from "Rigoletto." At the second concert he seemed in slightly better form, but appeared at times utterly unable to get in key with the piano, which was also at fault. Neither the singers nor the accompanist seemed to understand each other, and all appeared unprepared for their work. Even had they had the most careful rehearsing, it is doubtful if their singing would have found approval here.

Signor Alberti, we are glad to say, is a baritone of great merit, and we are sorry to see him touring under such unfavorable conditions. His work is certainly fine, his voice rich and powerful, and his acting dramatic, and he must be the mainstay of the troupe if they long hold together.

It is surprising that Madame Scalchi, particularly with the material she now has with her, should attempt a tour of this country with the expectation of making a success, either financially or from a musical standpoint—and the two usually go hand in hand. The tenor "equal to Campanini," the young American soprano with such "magnificent stage presence, great personal charms and wonderfully rich, gifted voice," so extensively advertised previous to their appearance, failed to make good the reputations claimed for them in Europe. Foreign singers will do well to make greater allowance for the intelligence and musical education of the American public.

"In a Persian Garden," the song cycle which has been attracting so much attention in musical circles recently, will be heard for the first time in Pittsburgh on the evening of Monday, October 24, at Carnegie Music Hall. The text is from Fitzgerald's translation of the celebrated "Rubaiyat" of Omar Khayyam, and the music is by Miss Liza Lehmann. This newest musical creation has been a topic of absorbing interest for some time, and its first rendition here is looked forward to with the keenest anticipation.

The interpretation will be all that can be desired, the artists who are to present it having won approval everywhere for their exquisite portrayal of this latest novelty in musical score. The quartet is composed of Mrs. S. C. Ford, soprano; Miss Marguerite Hall, contralto; Macken-

zie Gordon, tenor, and David Bispham, bass. Miss Adelia Prentiss is pianist.

The occasion will mark the opening of the Art Society's receptions for the ensuing season. Announcement will also be made of the prize winners in the art and music competitions held under the auspices of the society during the season of 1897-8. This is one of the new and very creditable features of the Art Society's work.

* * *

The Pittsburgh Exposition, from a musical point of view, has been a greater success this season than ever before. The attendance so far has exceeded that of any previous year, and the financial profit will reach beyond the most sanguine expectations. But the greatest advancement has been in the line of musical attractions.

It was, indeed, a rare undertaking for the management to bring here Walter Damrosch and his orchestra, for the purpose of playing at an industrial exposition and to audiences paying 25 cents admission. It is only the second time on record that this or any other symphony orchestra has ever played at an exposition, but the enterprise of the board of directors has been fully rewarded, the largest crowds of the season assembling nightly during the week to listen to classical music. The people seemed to realize that the character of the music was far above the ordinary and a treat which they could not often enjoy, and while the average exposition-goer can scarcely be expected to fully appreciate the intricacies of Wagner and Beethoven, yet they certainly did appear eager to listen to music of a better class than the accustomed band marches and popular airs, and were apparently anxious to avail themselves of the opportunity of inculcating a taste for the good. The visit lasted an entire week.

* * *

Victor Herbert closes the Pittsburgh Exposition for the season of 1898. He has with him his famous Twenty-second Regiment Band of New York, one of the finest and best trained body of musicians now playing under the name of a band. His reading of classical music shows a true appreciation of the better ideals, while at the same time the dash and vigor of his performance of the "Stars and Stripes Forever" is enough to win the admiration of the most severe critic. His happy intermingling of popular and classical music has made him more appreciated than ever in Pittsburgh, and his concerts form a most fitting close for the most successful musical season in the history of the Pittsburgh Exposition.

* * *

The experiment of allowing a bandmaster to assume the leadership of a full-fledged symphony orchestra is to be tried in Pittsburgh the coming winter. Victor Herbert has accepted the directorship of the Pittsburgh Orchestra, now in its fourth year. The orchestra has been improving steadily since its inception, and while it is to be hoped that not only will Mr. Herbert prove himself capable of leading it on to a still greater degree of perfection, but demonstrate as well his own fitness for the more exalted musical position, yet as a matter of principle we are opposed to a bandmaster being offered such a post, although in this

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instance it may be shown that Mr. Herbert has been merely undergoing a natural course of training, gradually working his way upward, until he now approaches his rightful position.

Mr. Herbert is really a higher type of musician than the average bandmaster, and it is possible that his keen appreciation of classical forms, his great personal magnetism, his wonderful control of musicians, and his own genius, will combine to make him a success in this new role. The venture has its elements of success as well as failure. Pittsburg will await with interest the result of his efforts, for upon the success of this season's concerts may depend the future existence of the orchestra.

* * *

A gratifying indication of an earnest desire upon the part of at least a portion of the music lovers of Pittsburg to make a conscientious study of good music and to educate themselves to the point of being able to listen intelligently to classical forms is the announcement that Mrs. J. Howard Speer, a local pianist of considerable ability, will open a class for the informal study of the programs to be given by the Pittsburg Orchestra. The scores of all the programs have been secured by Mrs. Speer, and one hour each week will be devoted to an analytical study of the music to be played at the ensuing concert.

This is a unique feature of the rapid musical advancement in Pittsburg, and Mrs. Speer is to be congratulated upon her new move, as are also those who will be privileged to listen to her. We wish her and them success.

* * *

Mrs. May Stowell, a local soprano of great promise, leaves for Paris on Wednesday next to take up her vocal studies under Jacques Bouhy, the instructor of Lillian Blauvelt. Mrs. Stowell's place as soloist at Calvary M. E. Church will be filled temporarily by Miss Mary Stowell, of Sewickley, Pa.

[Mrs. Stowell sailed hence on the Wednesday steamer. Her husband, Myron Stowell, of the Pittsburg Leader, seeing her off.—Ed. M. C.]

PITTSBURG, Pa., October 19, 1898.

The Pittsburg Orchestra, which for three years has been struggling for recognition from the home people, its promoters valiantly endeavoring to gain for it a firm foothold, seems now within sight of a permanent resting place. It is at least much nearer that end now than we had any right to expect from last year's sales, and it promises fair to be soon upon a self-supporting basis. The interest already evinced in this winter's concerts shows a most healthy and altogether encouraging increase, not only in local interest, but in financial backing as well.

The seats for all the concerts of the coming season have already been subscribed for, and although the prices are not sufficiently high to cover the expense of the course, yet if the same degree of favor is retained until next year, there is every reason to believe that the orchestra will by that time be able to secure good audiences at such rates as will enable the management to meet every item of expense.

The sale of seats opens Thursday, October 20. A line of subscribers has already been formed in front of the ticket office by the holders of season coupons, and as this goes to press, Wednesday, the 19th (twenty-four hours before the sale) 107 messenger boys are standing in the line holding positions for the subscribers themselves, who will relieve them at 7 o'clock to-morrow morning. Each

person in line, if a subscriber, is allowed to purchase ten seats, and the majority will take advantage of this privilege, which means that representatives are now in line for 1,070 seats, the capacity of the hall being 1,800. And what is still more astonishing and gratifying is the fact that this column of purchasers began to form early yesterday afternoon, before nightfall there being fifty persons in line, so that at the least calculation holders of 500 seats have had representatives in line for the first choice of seats and held their positions for two days prior to the sale. Nothing of the kind has ever been known in Pittsburg or elsewhere.

ARTHUR WELLS.

Municipal Band Concerts.

SOME INTERESTING QUESTIONS FOR MAYOR QUINCY TO ANSWER.

To the Editor of the Herald:

The letter which appeared in Saturday's *Herald*, taken from *THE MUSICAL COURIER*, and signed by Mayor Quincy, is certainly a curious affair. In it Mayor Quincy seeks to please the musicians by stating that the music commission, of which he is chairman, has paid more to the musicians employed by the city for the concerts of last summer than the musicians employed for the same purpose in previous seasons were paid.

Anyone familiar with the musicians of this city knows that the men of the municipal band were, essentially, the same men, or men of the same grade of ability, as those who have played under contract in former years with J. Thomas Baldwin, now a member of the music commission.

Will Mayor Quincy please tell the taxpayers of Boston why the music commission should pay more for the services of these men than the city has paid them under the contracts of former years?

Going farther than this, let me ask Mayor Quincy what right the music commission had to ignore the contract rule in the city charter and appoint a bandmaster and engage a band without competitive bids from all the bandmen of Boston who desired the honor of giving the city concerts? Is this contract provision of the city charter a matter that must be respected by the Mayor, as the chief executive of the city government, and can be ignored by him as chairman of the music commission?

Considering the well-known results which have attended low-priced Sunday evening concerts in this city for the last quarter of a century, the audacity of the music commission in announcing the contemplated series without a dollar to back up the venture is somewhat amusing. Such action is frequent enough without having the city of Boston added to the list of musical speculators.

In conclusion, let me call attention to the questionable action of the music commission in ignoring the law regarding concerts on Sunday. The concerts announced by the music commission on Sunday evenings are not primarily given in aid of any charity, and it is rather an undignified proceeding, to put it mildly, for Mayor Quincy to seek to evade the law by promising, on behalf of the music commission, that the surplus receipts, if any, shall go to the City Hospital treasury.

A FRIEND OF POPULAR MUSIC

THE only feature in which *THE MUSICAL COURIER* is interested so far as it pertains to this question is the advocacy of the principle that musicians should be strictly professional in their

conduct and charge fees, as do lawyers, physicians, editors, architects and surgeons, and if they do not propose to charge fees then they should retire, so that those musicians who respect their calling can exist. This starving out process must stop.

The letter addressed by Mayor Quincy to this paper, and published in this paper, explained certain features of the discussion, but the grand and fundamental plan must not be lost sight of. Musicians, charge for your professional services, and if they are worth nothing you will thereby ascertain it, while you also, on the other hand, learn that you have merit if you have any.

Press Notices.

MISS SARA ANDERSON ON TOUR WITH SEIDL ORCHESTRA.

THE real success of the evening, however, was the vocalist, Miss Sara Anderson, a young American singer, who shows more promise than anyone we can think of. She is a mezzo-soprano, with all the elements that make for rightness in vocal art—a voice of great compass and beauty of tone; a voice full of feeling; one of those large, serious voices that grip the soul. And, moreover, she is beautiful and carries herself like a queen. Her first number was an aria from Tchaikowsky's "Jeanne d'Arc." The exquisite expressiveness, dramatic power and purity of tone she displayed literally took her audience by storm, and she had to answer four recalls, but, for some unknown reason, refused to give an encore. Her second appearance was in three fairy-like fantasies by the American composer MacDowell, "Clover," "Yellow Daisy" and "Bluebell." Despite her beautiful diction and the loveliness of her voice, her style proved too large and serious for the vehicle. In response to a recall she gave a most beautiful and tender rendering of the ballad "My Mother Bids Me Bind My Hair." Miss Anderson is certainly the coming American prima donna.—*The Mail and Empire*, Toronto, October 19, 1898.

The only soloist was Miss Sara Anderson, soprano, who made her first appearance here and secured a most favorable verdict from the audience. She has a clear and yet rich voice, of sympathetic quality, and sang the aria from Tchaikowsky's "Maid of Orleans" with much address and intelligent expression. To the five recalls which rewarded her efforts she simply bowed her acknowledgments. In the second part of the program she sang three little songs by MacDowell, and then gave as an encore Haydn's charming song, "My Mother Bids Me Bind My Hair," which she interpreted with artistic simplicity of style and expression.—*The Globe*, Toronto, October 19, 1898.

Miss Sara Anderson is a lady of splendid figure, with features which reminded one of Mrs. Stewart Houston (née Beverley Robinson), though Miss Anderson is larger in stature. Her voice is a full and rangy mezzo-soprano, and shows fine culture. Then Miss Anderson shows a good knowledge of vocal art. She was recalled several times, and made a decided hit.—*Toronto World*, October 19, 1898.

The vocalist was Miss Sara Anderson and she fully realized expectations. With a mezzo-soprano voice of rich quality, telling volume and beautifully trained, Miss Anderson won an ovation that was thoroughly merited. The Tchaikowsky aria from "Jeanne d'Arc" showed the young singer to be possessed of considerable dramatic power. Miss Anderson later contributed three songs of MacDowell, "The Clover," "The Yellow Daisy," "The Blue-bell," and demonstrated that she had her voice in ready command, and that in expression and intonation she was ar-

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tistic. A not-to-be-refused encore, however, brought out Miss Anderson's most pleasing contribution. Denza's "May Morning," which was unusually well rendered. Miss Anderson should have a brilliant future before her.—Syracuse Journal, October 18, 1898.

Among the pleasing features, however, was the reception tendered Miss Sara Anderson, the single soloist accompanying the orchestra. It showed that the audience still had in mind the successes of this young soprano at the recent Worcester Musical Festival. It was there that in an evening and afternoon of song she established her reputation. Miss Anderson was first accompanied by the entire orchestra in an aria from "Jeanne d'Arc," by Tchaikowsky. In this the remarkable power of her voice most displayed itself. It was at all times kept fully under control and yet rose distinctly above the great concord of instruments. Her second appearance was toward the end of the programs, when, instead of singing she scheduled songs by Chadwick, she sang three by MacDowell—"The Clover," "The Yellow Daisy" and "The Bluebell." These were tantalizingly short love songs. Miss Anderson is young—her age is stated to be 21—and she has a charming personality. The three flower songs were encored so resolutely that she responded and sang the familiar "A May Morning," by Denza. A huge bouquet of pink carnations was presented her at the close of her first number.—Syracuse Post, October 18, 1898.

There were two vocal numbers on the program rendered by Miss Sara Anderson which were greatly enjoyed. Miss Anderson has a rich, mellow soprano voice, and her method is faultless. She is the daughter of Mrs. Sara Baron Anderson, a well-known artist, who is now living quietly in New York.—Syracuse Standard, October 18, 1898.

Terrel at the Quartet.

Miss Florence Terrel, the pianist, pupil of Alexander Lambert, will be the soloist at the first Kaltenborn Quartet Concert, on November 21, at Carnegie Hall.

They Sang Last Sunday.

Mrs. Grenville Snelling, soprano; Theodore Van Yorx, tenor; Joseph S. Baernstein, bass, were the soloists at the service of song in the Roseville Avenue Presbyterian Church last Sunday evening. The selections were as follows:

"Now We Are Ambassadors," duo (St. Paul), Mendelssohn; "Save Me, O God," soprano solo, Randegger; "It Is of the Lord's Great Mercies," duo (Abraham), Molique; "These Are They," soprano solo ("Holy City"), Gaul; "But Our God Endureth," duo, Marston. Henry Hall Duncklee, organist.

Mrs. Richard Blackmore, Jr.

Mrs. Blackmore has been spending a busy summer at her former home, Waverly, N. Y. On the 28th of September she gave a most successful concert with Mrs. Charles T. Hull, violinist, and H. H. Kinney, accompanist, in the Waverly Opera House. The Waverly Advocate said of this concert that it was the finest ever given in that valley. Mrs. Blackmore displayed her great ability and proved herself not only a skillful singer, but a fine musician.

In July Mrs. Blackmore gave in Elmira a talk on "The Singing Voice." The Gazette and Free Press said:

She is a delightful speaker, and her ideas for the up-building of the voice and for its reinforcement in every right way were clearly and concisely set forth. Charts illustrating the construction of the vocal apparatus added much to the interest. It was plainly evident that Mrs. Blackmore knew whereof she spoke, and at the close of the lecture she answered a number of questions, which were pronounced by her interested listeners. The second half of Mrs. Blackmore's talk will be given this afternoon, at which time she will speak more particularly of "Breath Control."

Later in the season Mrs. Blackmore will return to this city.



CINCINNATI, October 22, 1898.

THE event of special significance among local musicians and in a manner interesting other musicians throughout the world was the award of the prize composition by the Saengerfest Executive Board to Dr. N. J. Elsenheimer.

It was an unexpected honor for Cincinnati, for the contest was open to all musicians in this country and abroad, and there were no limitations, save that it was to be a cantata or choral work, written for men's mass chorus and occupy in its performance from forty to sixty minutes. Twenty-eight compositions were sent in altogether to the Music Committee. The three judges who accepted the responsibility of selecting the best composition were E. A. MacDowell, Heinrich Zoellner and Frank Van der Stucken. The first two sent in their decisions first and Mr. Van der Stucken's was deferred to the last on account of his absence in Europe. When the three decisions were compared at a meeting of the Music Committee, it was discovered that each one had selected a different composition.

Of course, this was a serious dilemma, or rather trilemma, if a new word in that connection may be coined. The matter was referred to the Saengerfest director, Louis Ehrhott, who was instructed to make a report at a future meeting of the committee. When the committee met Mr. Van der Stucken was present and made a statement that he had been informed his selection did not meet the requirements of the Board, inasmuch as it would take only about twenty or twenty-five minutes for performance, whereas the prize cantata was to be of from forty to sixty minutes in duration. Hence, he said, he would withdraw his selection in favor of the one made by Mr. MacDowell. This settled the difficulty. When the sealed letter accompanying the composition was opened the name of the successful composer was announced to be Dr. N. J. Elsenheimer. The prize is \$1,000, provided for by the late Fred. H. Alms, and his widow, Mrs. Alms, was at once notified of the award made by the Board.

It is understood that the money will be paid over to the composer at once. The name of the cantata is: "Consecration of the Arts," and it is written on a text furnished by Dr. Gustavus Bruehl, one of the best known and most successful German litterateurs of the city. The poem in German contains 120 verses, which rhyme alternately. The diction is classic and the entire construction a beautiful allegory, the burden of which is that Columbia is a patron of the arts, especially of music, and that she may well enter into competition with her elder sister, Europe. Dr. Elsenheimer says he wrote the work rather under pressure, as he had very little time to finish it to satisfy the conditions of the Board. It was the last composition sent in of the twenty-eight. A remarkable thing in connection with the competition is that Mr. MacDowell, one of the judges, says in his letter to the Board that he found his a rather difficult task, as most of the compositions were of decided mediocrity.

On the other hand, one of the other judges, it is believed Mr. Van der Stucken, averred that his task had been delightful, as nearly all the compositions showed considerable

ability, and thus even eminent judges differ. Certain it is that the award was eminently satisfactory to Cincinnatians, and especially to the members of the Executive Board and the singing societies of the North American Saengerbund. Dr. Elsenheimer has prominently identified himself with German chorus singing, and for the past few years has been the director of the Orpheus Society, one of the pioneer German singing societies of the city. The orchestration of the cantata is exceedingly effective and modern, showing decidedly the influence of Wagner and Liszt on the composer.

The composition opens with a prelude for full orchestra, which is a magnificent description of a storm on the ocean. There are some four or five leading motives, which are thoroughly worked out and lead to an imposing climax at the close. After an examination of the details of the work I shall give a complete analysis.

Dr. Elsenheimer is a very thorough musician and a man of broad education, besides, in the liberal arts. He received a scientific education in his native city of Wiesbaden and took the law course at the Royal Universities of Munich and Berlin. In Heidelberg he received the degree of LL.D. He next entered the University of Strassburg, where he received instruction in theory from Prof. Gustav Jacobsthal, whose lectures on musical history he attended. For nearly seven years Dr. Elsenheimer was connected with the College of Music. For the past two years he has been at the head of the Academy of Music in the Pike Building.

Mr. and Mrs. Adolf Hahn, these genial violinists, made their first public appearance together recently at a recital given by the Walnut Hills Music School, where they have charge of the violin department. They were heard in a violin duo, the Concertstück, by Leonard. The ensemble was of uniform excellence, the blending of tone remarkable and the sympathy of thought well sustained. Seldom are two violinists found on the concert stage that combine so much of the warm temperament and pertie expression. Mrs. Hahn also played a solo—the ever melodious Concerto in D minor by Vieuxtemps.

It was truly a soulful reading from beginning to end—the tone being full and dignified and the execution finished. Mr. Hahn and Philip Werthner, pianist, played the Grieg Sonata with good ensemble and musical discernment. Mr. Hahn is exceptionally strong as a soloist, his bowing being firm, his tone full and musical and his technic of the best. The piano solos of Philip Werthner were a Scherzando and Trio by Yoakley; Notturmo by Sgambati and a Valse Caprice by Scharwenka. Mr. Werthner showed all the maturity of a thorough musician. His playing is exceptionally clean and is always expressive of the musical thought.

Mr. and Mrs. Adolf Hahn are going upon a concert tour this season, and there is no reason to doubt that they will

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At a meeting of the Saengerfest Executive Board this week a resolution was passed to admit the Eastern societies free of charge to the concerts, on condition that they pay for their own lodging and board, according to their own proposition. After the award of the prize composition to Dr. Elsenheimer the Music Committee was empowered to proceed with all the necessary details for the preparation and rehearsal of the work. It is likely that the composition will be published by the John Church Company, which has published nearly all of Dr. Elsenheimer's works. The manuscripts of the unsuccessful competitors will be sent home to them at the expense of the Board. The Finance Committee reported subscriptions to the amount of \$10,000.

Dr. Elsenheimer, the winner of the prize, has been very prolific as a composer. It will be interesting just at this time to note a list of his compositions:

SONGS.

- "Love's Charm," for mezzo-soprano (piano accompaniment).
- "The Three Gypsies," for mezzo-soprano (piano accompaniment).
- "Angeline's Cradle Song," for soprano (piano accompaniment).
- "Belsazer," dramatic ballade for high tenor or soprano (piano accompaniment). Orchestra accompaniment written by the composer. This composition was sung by Madame Materna, the great Wagner singer.

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- "Album of Fifteen Melodious and Instructive Piano Pieces" for advanced beginners. Published by the composer.
- "Olla Podrida," Valse studio for four hands (one piano). Written for orchestra by the composer.

SACRED SOLO AND QUARTET.

- "The Angels' Lullaby." Sacred song for bass, vocal quartet, piano or organ. Arranged for string quartet and organ by the composer.

CHORUSES.

- "The Lord's Day" (for Easter). ("Haec dies.") Motet in Handel's style (with English and Latin text), mixed chorus and organ (orchestra).
- "Praise of Women." Male chorus, soli and orchestra. Piano score by the composer.
- "Valerian." Dramatic cantata for male chorus, baritone solo, orchestra and organ. Piano score by the composer.
- "Eventide." Female chorus, bass solo, string orchestra, harp and organ. Piano score by the composer.

COMPOSITIONS FOR ORCHESTRA.

- "Humoresque: a Conversation Between Mr. Pizzicato and Miss Sordina." For string orchestra.
- "Olla Podrida." Valse study for full orchestra.

Some of his greater compositions, such as "Belsazer," "Valerian," "Humoresque," have received favorable comments from Theodore Thomas and the late Anton Seidl.

The Apollo Club has inaugurated a complete change of base for the present season. Last year, aided by the friends of the May Festival Association, it took a decided step upward. Some standard choral works, such as Dvořák's "Stabat Mater," "The Swan and the Skylark," by Goring Thomas, &c., were given most creditably. It was their singing that made the late May Festival a success. 'Tis really a pity that this high standard, attained after hard study and training, should be lowered so soon. The Apollo Club has determined to return to its old ruts of part songs, glees, &c., and they will be given for the benefit and admiration of a few subscribers, limited in number.

The Apollo Club has the material for great work. It has proven this, and it has a director whose aims are always thoroughly musical. It is sad to state that this change of base was necessitated on account of the lack of funds. The concerts of last season were paid for by the singers and director of the club for the additional work with which they burdened themselves on account of the May Festival. The public and its patronage did not pay for them. A repetition of the scheme of last year, without the aid of the May Festival Association, would most probably be a los-

ing undertaking. Self-preservation is the first principle of life, and the Apollo Club is entitled to its enjoyment. In this connection it may be said that the club will make a special study of the motets of Bach and the older masters.

The Orpheus Club is in harness for the season. Last year's outcome financially was a decided failure. There was not enough money left in the treasury to pay Mr. Graninger, the director. Of course under the circumstances it is out of the question that the Orpheusites will attempt anything in the extraordinary line. Among the numbers for the first concert, December 1, is "Paul Revere's Ride," by Dudley Buck. The principal soloist will be Jerome Helmont.

J. A. HOMAN.

Alberto Jonas.

It is not exaggeration to declare that few among the really great pianists who have visited the United States within the past few years received so warm a welcome as that awarded to Alberto Jonas, and none more speedily won his way to the hearts of our music loving people. The success Mr. Jonas achieved when he played before a New York audience for the first time was emphatic.

He appeared in Carnegie Hall in conjunction with Walter Damrosch's orchestra. His high reputation had preceded him, and the public was led to expect much. However, he more than fulfilled those high expectations and incontinently stepped into the front ranks of contemporary pianists. Since Mr. Jonas' first appearance in New York he has played in most of the large cities of this country, and the newspapers have everywhere teemed with his praises. As this fascinating artist is destined to figure conspicuously in many of this season's musical events, and as his portrait adorns the first page of this week's issue of THE MUSICAL COURIER, it is not inopportune to explain what manner of man he is.

Alberto Jonas was born in Madrid, June 8, 1868. Previous to his twelfth year he had written many piano compositions, some of unquestioned merit. One of these, a mazurka, he dedicated to the daughter of Alfonso XII., who was so pleased that he gave the composer a private audience. Young Jonas played for the king, and was given, as a mark of royal favor, a costly gold watch beautifully ornamented with jewels. The pianist still values this above all his earthly possessions.

At the age of eighteen, after having visited France, Germany and England, Jonas resolved to devote himself for several years seriously to the study of music. He entered the Conservatory of Music of Brussels and addressed himself sedulously to acquiring a solid musical education. So diligently did he apply himself that he distanced easily all his classmates and bore off the first prize. In this famous institution he passed five years and pursued with great success a full course, winning distinction in harmony, thorough bass, composition and counterpoint, and at the same time developing his technic to a point beyond which it seemed impossible to go. After leaving Brussels Mr. Jonas spent several years in Germany and enjoyed the benefit of instruction from the profound theorists in that country. In September, 1890, he took part in the concours of Rubinstein, in St. Petersburg, and so distinguished himself as to win from Rubinstein the warmest commendation. That incomparable master consented to give him a special course of lessons during his three months' sojourn in the Russian capital.

Then began Mr. Jonas' career as a concert pianist. In all the capitals of Europe and in the principal cities of Mexico and South America he has played with unqualified success. Perhaps his proudest achievements were won at the Singakademie and the Philharmonie in Berlin. The Berlin newspaper pronounced him a virtuoso of the highest rank.

Mr. Jonas possesses the artist temperament and is brimful of sentiment. He is a true poet of the piano, combining elegance and virility, brilliancy and solidity, impetuosity and repose. As an exponent of Schumann he holds a high position, and this composer's works usually figure

on his programs. Mr. Jonas is, however, a symmetrically developed, many-sided pianist and a general musician of ripe scholarship. He can play with equal facility a Bach fugue, a Beethoven sonata, a Schumann fantasia, a Chopin ballade, a Liszt rhapsody or a Brahms concerto. Mr. Jonas' personality is fascinating and his nature is peculiarly refined. He is versed in the best literature of the day and is a classical scholar. His linguistic acquirements are such as enable him to speak fluently five languages and to read several others. His modesty is that of genius, and he is as amiable a pianist as ever touched the keys. He is a favorite in polite society and wins friends wherever he goes. His forthcoming tournee in the United States, under the direction of Victor Thrane, will beyond doubt enhance his already high reputation and enlarge his popularity as a concert pianist.

The Æolian Recital.

As usual, a very large audience attended the Æolian recital last Saturday afternoon. The soloist was Mlle. Flavie Van den Hende, the violoncellist, who played, as she always does, with delicacy, spirit and intelligence. She received a great deal of applause, and had to give several encores. The program was:

- The Flying Dutchman Overture.....Wagner
Æolian pipe organ.
- Rouet D'Omphale.....Saint-Saëns
Æolian orchestrelle.
- Berceuse.....Godard
Mlle. Van den Hende, accompanied by the Æolian
orchestrelle.
- Scherzo from Midsummer Night's Dream...Mendelssohn
Æolian orchestrelle.
- Erlking.....Schubert
Pianola.
- Military March.....Schubert-Tausig
Pianola.
- Le Cygne.....Saint-Saëns
- Tarantelle.....Popper
Mlle. Van den Hende, accompanied by the pianola.
- Serenade March.....Herbert
Æolian pipe organ.

Antonia Sawyer's Studio.

Mrs. Antonia Sawyer will devote a certain number of hours a week to vocal instruction, making diction a specialty. Her studio is in the Montevideo, Seventh avenue and Fifty-fourth street.

Arthur Beresford.

The enthusiastic receptions which everywhere greet the singing of this famous basso are most gratifying, and he can truly be said to have earned the position he holds as leading basso of this country. Owing to the length of his tour he has been obliged to refuse many engagements for oratorio, but after February 1 he will again be in the field to sing either the bass or baritone roles in which he has achieved such triumphs. We are in receipt of many eulogistic press notices, but owing to the crowded condition of our columns will defer their publication for a week or so.

Krehbiel-Franko.

One of the most important musical literary events of the season will occur at the Lyceum Theatre on Tuesday, November 15, at 3 P. M., when H. E. Krehbiel, music critic of the New York Tribune, will deliver a lecture, entitled "How to Listen to Music." During the progress of the lecture the American Symphony Orchestra, under the leadership of Sam Franko, will follow the lecture, illustrating the most important phases of Beethoven's symphony No. 5, in C minor, which will be treated from different standpoints, as to orchestration form, poetic treatment, emotion, &c., and at the conclusion of Mr. Krehbiel's lecture Mr. Franko's orchestra will render the symphony in its entirety.

The lecture, treated as it will be, has never been given before, and is very important from a musical point of view, especially from the fact that Mr. Krehbiel is so well known in musical circles, and the fact that Beethoven's Fifth Symphony is the most popular and best known of all the nine symphonies.

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Dr. Miller's Discovery.

J. STANFORD BROWN.

AT the June meeting of the M. T. N. A., held in this city, Dr. Frank E. Miller delivered an address upon "Some Results Along the Line of Modern Research in the Vocal Field." (See THE MUSICAL COURIER, Vol. XXXVII., No. 9, p. 25, August 31, 1898.)

He began by urging that the physician throat specialist, the vocal teacher and the physicist join hands to secure a clearer understanding of the subject and a mutual agreement as to terminology, which procedure alone can secure the desired results and must meet the cordial approval of all interested in solving the problem of scientific voice production.

For convenient contrast we shall place in parallel column the facts as Dr. Miller says

- (1) they are "generally accepted," and
- (2) he claims they actually occur.

He assumes four "actions" in tone production:

- (1) breathing (inspiration and expiration),
- (2) action of the larynx and vocal bands,
- (3) action in the cavities above the diaphragm,
- (4) articulation,

to which he very properly says "all will agree." And then he discusses the order in which these actions occur when tone is produced for singing purposes. This latter provision is essential in order to eliminate from the discussion any possible differences which might enter in the case of the "speaking voice."

In order to estimate intelligently the value of what Dr. Miller believes he has asserted for the first time we must try and make certain that we understand exactly what he means to convey by the terms he uses and what he claims to have discovered.

Let us then consider what meaning or meanings may properly be given to the following expressions:

- (1) action of the larynx,
- (2) action of the vocal bands,
- (3) action of the cavities above the diaphragm.

The whole matter hangs then

- (a) on the meaning of the word "action" and
- (b) on whether this meaning is identical in the three cases above cited.

"Action" may be said fundamentally to imply motion, and in the case of physiological processes which have to do with singing motion may be taken to mean muscle activity, i. e.,

- (1) muscular either contraction or relaxation,
- (2) or contraction followed by relaxation, or
- (3) muscles contracted and held in a state of contraction for a longer or for a shorter period.

Further, when considering motion produced by muscle action one must always bear in mind clearly which end of the muscle is the anchor, i. e., the end which remains fixed in space and toward which the part to which the far end of the muscle is attached is made to approach. To put the idea another way we must not consider the mutual approaching of the two ends of the muscle toward each other so much as to see clearly which end is moved through space so as to be nearer the other end when the motion ceases. For instance, in opening your hand your fingers approach the palm. In the case of the mouth the lower jaw moves to and from the upper one.

Remembering these facts, just what does "action of the larynx and vocal bands" mean?

The possible motions are of

- (1) the vocal tube,
- (2) the larynx in the vocal tube,
- (3) the vocal bands within the larynx,

- (4) the epiglottis,
- or to particularize more fully,
- (1) the vocal tube as to—

- (a) length
 - (1) above the larynx,
 - (2) below the larynx;
- (b) cross section—
 - (1) size (increase, decrease),
 - (2) shape, O, 0, o, U, &c.;
- (c) smoothness of internal surface;
- (2) the larynx (Adam's apple) as to
 - (a) position (higher or lower in the vocal tube),
 - (b) slant of glottic slit relative to the vocal tube;
- (3) the vocal bands in
 - (a) length by
 - (1) stretching or relaxing,
 - (2) damping,
 - (b) width,
 - (c) thickness;
- (4) slant of the epiglottis.

Dr. Miller specifies the following order for his "four actions":

As Generally (?) Accepted.	As He Thinks They Occur.
(1) Inspiration of breath.	(1) Inspiration of breath.
(2) Expiration of breath.	(2) Adjustment of cavities in order of a. articulation. b. tone.
(3) Vocal band action.	(3) Expiration.
(4) Articulation and cavity adjustment for articulation and tone.	(4) Vocal band action.
	(5) A slight adjustment between the action in the cavities and the vocal bands to accommodate each other.

What, then, does Dr. Miller mean by "Vocal band action"? Does he mean:

- (1) The adjustment of their length, width and thickness by means of the intrinsic laryngeal muscles? or
- (2) Their vibration in producing tone by means of the breath (medium), due to the exertion of the breath-controlling muscles, namely, the diaphragm and rib muscles.

A very common error is to speak of the "breath" or air in the lungs as "the motive power" for tone production. While the vocal bands are, it is true, vibrated by the air in passing through them, the air is not itself a motive power, but only a medium upon which and through which the true motive power is exerted. The real motive power or, more accurately, motive force is exerted by the costal muscles and the diaphragm squeezing the lungs, which in shrinking expel the air.

The fact that Dr. Miller claims that "vocal band action" follows (in time) expiration of breath leads one to infer that when he speaks of vocal band action he means vocal band vibration by the passing of air through them, and not the adjustment of the bands to particular dimensions, which must properly precede expiration. We say properly, because pupils often have considerable difficulty in learning:

- (1) To adjust the bands to their proper dimensions for pitch before
 - (2) Applying the breath to vibrate them,
- Which results in an attempt to adjust the size of the bands while under the strain of breath, causing an uncertain pitch-

starting of tone as unpleasant to the ear as the additional effort is unnecessarily wearing to the laryngeal muscles.

Vocal sound has four attributes:

- (1) Pitch number of vibrations, alternations or cycles, as, per second,
- (2) Wave height or width of swing of band.
- (3) Color quality, overtone, mixture.
- (4) Intensity, which determines carrying power analogous to electromotive force in electricity.

Of these pitch depends chiefly on the adjustments made by the intrinsic laryngeal muscles; amplitude of wave on the volume and pressure of breath per unit time, while color depends upon the combination of overtones added to or superposed upon the fundamental. In this connection we must consider the acoustical definitions of the terms "tone" and "note." A "tone" is a sound whose wave is of simple, smooth, sure form; in other words, a tone means a "simple sound."

A "note" by contradistinction corresponds to a "compound sound"; that is, one whose wave-shape is "equivalent to," i. e., of the same form as if it were compounded of some number of simple sounds, all of which, however, must belong to the so-called "natural overtone series," and hence each of which in wave length is a sub-multiple of the wave length of the fundamental.

As above stated, the quality of sound depends upon the overtone combination, and while this fact is thoroughly established in the field of acoustics, the source of the overtones, or, as we have called it, the "vocal overtone mechanism," is still in dispute.

There are at present two different theories as to both the production of overtones in the human voice contending for adherents and for demonstration.

According to one the overtones, like the tones of the voice, are said to have their origin in the vibration of the vocal bands. In short, that when vibrating on any given pitch the bands are said by Dr. Muckey also to subvibrate, so as at the same time to generate a complete scale of harmonics based upon that tone. Dr. Muckey asserts that the vocal bands vibrate in nodes and loops, after the manner of strings, while Dr. Seiler tells us specifically that they do not divide into nodes and loops for the generation of overtones. Which gentleman is right? And upon what evidence and upon whose testimony does the proof rest? Will not Dr. Miller assist by siding with one of his fellow physicians or else supply us with a third theory as to the origin of overtones—i. e., of color (quality) in the singing voice? This seems at present the burning question awaiting solution in vocal theory.

In each of the two theories for any one "note" only a part of the total theoretical number of overtones is required, but the way in which the selection is effected is diametrically opposite. In Dr. Muckey's theory the vocal bands generate the entire series, and then by the adjustment of the "resonance cavities" some of the series (those not wanted) are annulled, counterbalanced or wiped out, so as to leave the combination wanted. That is to say the column of air in the vocal tubes is, according to Dr. Muckey, set into vibration in an infinite series of ways by the vocal bands. In Dr. Seiler's theory the vocal bands set up in the air in the vocal tube only the fundamental tone. According to him the bands generate tone, but never generate overtones, while Dr. Muckey asserts (without proof of any kind) that they generate both tone and overtones.

The overtones in the air column of the vocal tube are, according to Dr. Seiler, set up entirely by the adjustment of the resonance cavities.

Now when Dr. Miller speaks of the adjustment of cavities for "tone," what does he mean? What does he mean by "tone"? Does he use tone simply for "vocal sound," or

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Report of the Berlin Committee of Investigation.

COMMITTEE:

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Dr. C. KREBS. PHILIPP SCHARWENKA. Dr. OSKAR BIE.
N. B.—The whole committee were unable to meet on the same day, hence there are two reports.

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does he really mean "overtones," according to the acoustical definitions?

If Dr. Miller by tone means acoustic tone (simply sound), what effect does he claim the adjustment of the cavities have upon it? And does he not hold that acoustic vocal tone is purely a question of "pitch," i. e., pitch of fundamental produced by the proper contraction of the laryngeal muscles?

Dr. Miller, speaking the "action in the cavities above the diaphragm," leads naturally to the inference that he believes in "chest resonance," which idea has been so vigorously attacked by Dr. Muckey. May not the difference between the gentlemen be due to differences in their conceptions of resonance and its application in the singing voice? And, finally, will not Dr. Miller assist all students to a better understanding and appreciation of his discovery by explaining in detail the exact meanings he wishes attached to the terms he has used?

Notes from Paris.

PARIS, October 14, 1888.

DELLE SEDIE is a Paris professor of whom people always love to speak and to hear. There is something magical as well as magnetic about the man. He draws people to him and he keeps them, and he is dearly loved. Part of this is due to his angelic but animated and varicolored disposition. He is a real type of the real Italian school of artist whose spirit, born in beauty, grows and lives in beauty, and carries beauty with it wherever it is found.

This professor has been highly successful in past years, and perhaps more than anyone in the manifold ups and downs of capricious fortune and pupils holds always his own steadily. He has had many very interesting pupils and has worked veritable miracles with voices, both in the way of development and repair.

Mrs. Etta Edwards, the Boston teacher, speaks of Delle Sedie as of a "patron saint" who has revealed to her the "religion" of true vocal emission and guided her through its most troublous stages. Her success at home with her own pupils is a reflex of the success of this teacher with herself.

Louise Gerard, whose successes have recently been noted in the American and European press, who has made a successful debut in Italy and been re-engaged in opera for that country and Russia, is a staunch and loyal pupil and friend of Delle Sedie. In fact he has been her only teacher in Paris.

Alfred Heilmann, who has been here several times referred to, is a superb basso, of whom his master expects much. Mr. Heilmann is more and more enthusiastic about his teacher as he sees evidenced in his own great improvement the value of the method and conscience practiced upon it. He will remain with him until he is told that there is nothing more for him to learn in that studio. As this pupil is a young man of excellent judgment, character and good sense, and a musician as well, his feeling in the matter counts for much. Poor Howard Jaffray, of Brooklyn, whose early and sudden death filled so many with grief, was equally faithful and confident in the hands of his professor. His voice had developed wonderfully and was exceedingly beautiful.

Two serious students are the sisters Bensen, of Chicago, one soprano, the other mezzo. Mr. Bently, of Knox College, Illinois, a tenor and teacher, made his studies here solely with the view of teaching. He made good progress for the short time he was here and hopes to return. Miss Carey, of the same institution, with the same intentions, and with a remarkably good low mezzo voice, went home delighted with what she had heard and done and also hoping for return.

One of the most beautiful contraltos Delle Sedie has ever

had was Mrs. Cleaver, of New York, "a voice to move to tears and an intelligent and studious pupil." He says of her: "Her early return was a pity, as more than average success was in store for her. This she will no doubt win any way." Miss Baker was also a good pupil. Benjamin Chase, of whom one hears so much, frequently and always favorably, in New York and Brooklyn, was a pupil with Delle Sedie, and thanks fortune for the privilege. A lovely girl, Miss Schroeder has a beautiful voice, which is just opening up to show what is lying beneath. Miss S. is studious, gracious and devoted to her work and her teacher.

A French pupil is destined to a brilliant public career, singing easily from G below to C sharp above, with a fine solid medium, great equality of tone, attractive timbre and great sentiment and expression.

Miss Kuhn, of Boston, who came over with a weak voice, like a fine thread, has developed a firm, round organ, while retraining her own particular timbre. This, in fact, is the creed of Delle Sedie's art—guide the individuality to its fullest powers without dropping out the individuality. Miss Griggs has a graceful voice of promise and Miss Gibney has a charming light soprano.

Three of Delle Sedie's pupils are in the theatre at Stockholm. Two Swedes are here now studying.

Miss Hull, of Boston, has arrived at a fine respiration, her great need, and is one of the Delle Sedie specialties. Mlle. Horvitz is an intelligent amateur. Her voice, which was spoiled, had to be set in order. Mlle. McKinstry, who is already a good musician, is making progress in the vocal art as well.

Mr. Clark, a tenor, whose great difficulty was nervousness, is calming down and consequently getting in trim for doing the best work. Delle Sedie does not believe in either nervousness or straining. His theory is that all connected with music should be beautiful and seem natural and easy. Mr. Greek, an English tenor, is here to study the art of teaching. Mr. Simon, also English, a baritone, has great agility. Mr. Norton, a basso of good compass, is intelligent, handsome and young, being scarcely eighteen.

There are many other interesting young people in or coming to this studio, of whom more later on. One great beauty about Delle Sedie's work is that it is essentially confined to vocal production and the art of style in singing, leaving the departments of stage work for those who make a specialty of it. A good teacher cannot mix all things in one vague mass of vagueness. It is a great satisfaction to find concentration upon the most important and most difficult of all vocal departments in such able and worthy hands as those of the famous and dearly loved Delle Sedie.

Mrs. James Jackson, of Paris, is one of the young generation of American residents in Paris who bids fair to emulate the example of that estimable lady, Mrs. Walden Pell, in her philanthropy and usefulness to young American musicians in Paris. She may well be said to be "full of good works" in this regard, and many there are already who owe her much in the way of musical presentation. Some of her charming musicales were mentioned last season, in which several talented Americans appeared.

This season her salons were opened by a very brilliant and successful matinee musicale, given by M. Legrand-Howland, the young and much talked of composer of "Nita" and other things which are winning attention. On the program of this occasion were fragments from his little opera and other selections since written. One of the latter, "Adieu," made quite a sensation by its touching beauty. His "Ave Maria," also a berceuse and duo, were received with flattering enthusiasm.

It must be said that this success was in great measure due to the admirable interpretation of Miss Minnie Tracey, who, at Aix, Monte Carlo and Paris, has made these works

known and approved. In these, in the "Rigoletto" quartet, the "Faust" trio, selections from "Aida" and "Herodiade," and in an exceedingly dramatic and effective song by Bachellet, "Chère Nuit," Miss Tracey was heard to the greatest advantage, singing with a verve, entrain, color and warmth, which quite carried away the audience. None of the American singers abroad is doing better work than this singer, or has made more improvement in her art.

Miss Emma Thursby, who, with her sister, is visiting Mrs. Jackson at this moment, showed her comprehension of vocal art in two charming songs and was warmly applauded. Miss Kathryn Bruce, a young American contralto, made a most favorable impression both in looks and voice. More of her later on.

The concert was greatly illuminated by the presence of the celebrated baritone of the Grau Opera Company, M. Henri Albers, who was in this city en route from Aix, where he has been giving representations, to America, for which he sails in a week on the Touraine. His voice, manner, diction and appearance were greatly admired in the concerted pieces and in solos, which he made memorable.

The matinee, which was a farewell one, as Mr. Howland also leaves next week for the States, was most successful in every sense. Among those present were the Princess of Monaco, Mme. Emma Eames, Sir Campbell Clark and lady, Mrs. Drake, the Baroness Robecourt, M. Isidore de Lara.

Miss Emma Thursby and her sister have been in Europe a month or so, and a couple of weeks in Paris. In England they had many agreeable musical treats, associated with the Thursby family. Miss Thursby is remembered in Paris, where she made a most successful debut in the Colonne concerts at the Châtelet, and in the concerts of the Conservatoire. In both places she had ovations from the musicians of the orchestras as from the audiences. She has since sung in many countries, giving from ten to fourteen concerts at a time in a city, and in some dozen languages. She recalls with melancholy pleasure her impresario, Maurice Strakosch, whom she remembers as a most admirable artist, faithful friend, able manager and as one who never permitted forcing or straining of the voice, for which latter she has since ever blessed him.

She returns next week with restored vigor, many new ideas and new music for her class in vocal music, which is anxiously awaiting her return in New York. She studied the Yersin phonetic system last year at home, and is strongly in favor of its adoption by singers. She looks remarkably well, and is in the best of health and spirits.

Henri Albers, of whom mention is made above, is a Hollander by birth, but of French education. He is blessed with fine physique, a superb baritone voice, good style, diction, &c., and a certain authoritative, strong-willed way that is very attractive. His career so far has been exceptionally brilliant, having sung in Holland, all through France, in Belgium, at Monte Carlo, at Covent Garden, London, and in New Orleans and San Francisco as well. It was during his American tournee that Mr. Grau heard of and engaged him. He is master of forty-two operas!

Madame Tædor (a Juliani pupil, by the way), who was in the same company in New Orleans, is now in Paris singing in the Lyric Opera Company, which is establishing itself here with a view of giving opera to the masses at popular prices. She is doing very well and helping to bring the venture to a success. The houses are nightly crowded to hear all the old Italian and French operas and many new ones.

Work on the Opéra Comique has been retarded by the strike, but the opening is promised notwithstanding for early next month. M. Carré is doing his best to satisfy his personnel during the "waits," partly by moneys paid, partly by privileges granted to go sing in the provinces meantime. Deagorus control the execution of the clos-

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ing touches. One poor woodworker has been killed in one of the melées.

M. Carré estimates the expenses of the old Opéra Comique at 4,000 frs. a night. His artists receive 5,000 frs. the first year and 7,000 the second. Calvé got 1,000 frs. a day. Fugère gets 45,000 francs a year. M. Carré favors the engaging of American singers, as it would help draw American interest to the house. In spite of their superior voices, however, this is not practical, as they are not efficient all round artists, as are the French, and then their accent rest is always a barrier.

The accompaniment of Mme. Calvo Picciotto was much admired at the Jackson matinee. This lady is a remarkably clever coach. Miss Adams, Miss Tracey and Francisca bear testimony to her usefulness.

Nikita is receiving congratulations of her hosts of friends on her marriage. Nevada is singing in Florence. This is her ninth musical engagement in that city. She sings "Traviata" and "The Barber." Della Rogers is in Berne, Switzerland, where she sings through the season. She is to sing German roles the latter part of the season, and will probably be heard of next in Germany, unless she goes to the States. Miss Rudez (Roudebush) leaves London this month for the States, where she sings in the Metropolitan Opera House during the season. She is hoping for an opportunity to sing some of the big roles she has studied so faithfully; says it is somewhat discouraging to be kept in small parts when one has so much resource lying idle. She ought to have a kind reception from Americans, as she has done well over on this side, both in France and England, and was a hard worker and faithful student, not speaking of talent, which is, of course, understood. She is now where many older and more experienced singers would like to be.

Everyone bespeaks a grand success for Miss Suzanne Adams, of Boston, who has arrived at a first-class place at the Metropolitan. If her successes abroad are any indication she will win a proud place in her own country this season. Everyone who knows her wishes her well.

Miss Hamburger, a charming and musically young lady from New York, returns home this week, after having spent a year and a half studying carefully and faithfully in Paris. With Delle Sedie she took the old, beautiful Italian school of vocal emission; no forcing, all development and the quality of tone kept pure. Her compass also became extended. With La Grange she got the inspiration and tradition of operatic work, and the fruit of that great artist's knowledge and experience. She loves her very much, and is grateful to her. Miss Hamburger also sang for Marchesi, who greatly praised her voice. She has also had lessons with M. Warot, the Conservatoire professor, who has made so many brilliant singers, among them Clement, of the Opéra Comique. With him she had the purely French school, its diction, traditions, expression, &c. Same time she took French lessons regularly. Italian she studied with Delle Sedie. She sang here in many salons and homes, and always created a favorable impression or a sensation. She returns with a big concert repertory—all the big operatic arias, ballads, German, French and Italian and English. She plays the piano, and will be capable of accompanying herself, always a great merit, but too rare with singers. Miss Hamburger is a tall, distinguished looking girl, of much style and distinction. We bespeak for her help and encouragement.

Miss Ida Lurig, the vocal professor, has returned to her Paris studios, after a profitable and agreeable summer in Hamburg and in London. In the former city she taught a large class and visited betimes with her family. In London she was received with open arms as professor of Miss Helen Culver, the contralto, who has already attracted much attention in London. She speaks feelingly of the very kind and gracious attentions of Mr. Atwater, director of the London MUSICAL COURIER and his amiable and gifted wife, who did all in their power to make her stay in London pleasant and profitable as well.

Miss Culver is engaged by Mr. Vert, and has already sung with much success. Another pupil who has now been engaged by Mr. Vert and Mr. Manns is Miss Van Vleck, who will sing in the spring. This young lady is from Boston. She returns this winter to continue her

studies, especially oratorio, with Madame Lurig. This teacher is a great believer in a very extended repertory for a singer. She wishes Miss Culver to sing each one of her twenty concerts with change of program. She says that extensive musical literature is demanded in Germany.

Friends of the pianist Zeldenrust are rejoicing in his engagement in the United States. The pianist is very well liked in Paris. His touch, artistic sensibility, range of repertory and the nervous enthusiasm of his playing are all charms, aside from the values of interpretation. His kindly, sympathetic disposition and the devotion of the young man to his family, in spite of poor health and difficulties which would discourage a soul less valiant—all these things are known here and help make the sum of his popularity.

The Eddys are establishing themselves in a home in Paris on Rue Jouffroy, a few doors from Madame Marchesi. Mr. Eddy leaves Paris for his American season in December, to return in April. All are well and happy. Miss Ettinger is with Marchesi, and sings in Germany in the spring.

Miss Laura Alshuler, of Racine, Wis., and Miss Cramer, of Rochester, N. Y., are in Paris.

Percy Jackson has returned to Florence, Italy, to continue his vocal studies. While in Paris he had daily lessons with Trabadelo, and expresses gratitude to that teacher for the benefit thus received. When in Grindelwald, Switzerland, Mr. Jackson was kind enough to sing for a charitable object, and cleared a very handsome sum of money. Rhea says she would not recognize the young man's voice so much improved is it, and so much style he puts into his singing. Marie Barna, whom they had the pleasure of meeting, expressed the same sentiment.

Miss Pauline Adout, of Galveston, Tex., is in Paris, established at the Polytechnique Institute, 107 Avenue Henri Martin. A very charming, well-bred young lady Miss Adout is highly endowed musically, and receives great encouragement from Professor Wormser, who is a teacher of the Paris Conservatoire and her professor.

The Boston Training School of Music is reported in a most flourishing condition this year. Prospectuses and circulars of the institution show an advanced and thorough view of the requirements of teachers. It is most encouraging to see schools of this kind, and especially of the high order of its kind, springing out of the art march in our country. Paris has not such an institution.

Outside of the Paris Conservatoire, Paris musical pedagogics are at low ebb tide.

Lionel Hayes, a pupil-teacher under Trabadelo's care, has many pupils. He is himself singing in the Rue de Berri Church with a picked quartet of opera artists.

Gustin Wright has returned to Paris, and is pupil of M. Guilmant. He has with him some compositions of his own writing, and he played on Sunday at the Jardin d'Acclimatation concert.

It is a Cavaille-Coll organ which is being placed in the Opéra Comique. Berlioz's "Taking of Troy" is promised by Mr. Gailhard for the Opéra. Interest is agog over the proposed return of Coquelin to the Comédie Française. He takes his "Cyrano" with him, of course. As it is his property, he will make a fortune out of it during the Exposition.

How we suffer with cold and chill and discomfort in Paris during the fall and early winter months! There ought to be a law passed, in the interest of health, compelling them to open up their grates and furnaces according to the temperature, not according to the almanac. People spend more in curing colds and gripes caught in these comfortless midseasons than is saved in wood and coal. If ever one can get utterly disgusted with economies and savings and to long for good, big, clean money gainings it is in France. If ever they would cease this endless grind of saving and go to making money instead they would begin to do something.

Mr. Parsons' Return.

W. A. Parsons, the well-known pianist and teacher, has returned to this city and resumed instruction with a large class of private pupils.

Scalchi Without Lolli.

When Mme. Sofia Scalchi resumes her concert tour in this country the coming season, she will not be accompanied by her husband, Count Lolli. The count will remain in Italy. For the first time during her long operatic career, the famous contralto will come here alone. From her first season here, when she came from Havana to sing with Col. Mapleson at the old Academy, she and her household have been looked upon as one of the most domestic among all the operatic couples. They were inseparable. Count Lolli was always at the opera house when his wife sang; he was about the manager's office even when she did not. In New York the two lived absorbed, so far as the world could see, in each other. The madame sung at the opera and owned vineyards in Italy. The count looked after his wife and arranged for the sale of the wines here.

But the madame returns alone. The count will never come with her again. They were permanently separated in Italy a few months ago, after a brief unpleasantness which convinced Madame Scalchi that the count was not entirely absorbed in her and the vineyards. The news reached New York yesterday, and her old friends in the opera were astonished. Madame Scalchi's son is in this country, and he will be her associate on future concert tours through the United States. But the count will remain for evermore in Italy.

THE above is from a daily paper. Scalchi is in this country, and last week gave two of the worst concerts ever heard in Pittsburgh. Her company consists of a lot of third and fourth rate singers, imported from Europe, without rhyme or reason.

A Satisfactory Production.

A delightful evening was spent at Madison C. Peters' church, the Bloomingdale Reformed, last Monday evening, the occasion being Townsend H. Fellows' production of the "Persian Garden," with Miss Lucile Lawrence Jones, soprano; Mrs. Marshall Pease, contralto; Roland Paul, tenor, and George Fleming, bass, with Miss Ada Frances Howard at the piano. The action and the ensemble work of the quartet were excellent, and with the exception of Miss Jones, who was out of voice from the effects of a severe cold, it was an artistic success. Mrs. Pease, with her beautiful voice, did excellent work in her solos, securing a recall for many of them. Roland Paul showed much intelligence in his work, holding his voice so well in reserve that his climaxes were particularly effective. This young singer has undoubtedly a brilliant future. Mr. Fleming sang in his usual good voice.

Mr. Kitchen's organ recital, which preceded the "Persian Garden," was thoroughly enjoyed by all. His conception and interpretation of the numbers showed his careful training and artistic nature.

Laura Wallen.

A young American girl who has recently joined the ranks of the profession is Laura Wallen, daughter of the late Gen. H. D. Wallen, U. S. A.

Miss Wallen began her musical education in this city about five years ago, but through the advice of friends went abroad, where she studied for one year with Emanuel Garcia, of London. From London she went to Paris, placing herself under the care of Mme. Pauline Viardot-Garcia, who was most enthusiastic about her capabilities—as were all her teachers—and whose written words have been of great encouragement and pleasure. With Jacques Bouhy Miss Wallen completed her course of study.

Returning to this city Miss Wallen appeared at Carnegie Hall and Metropolitan Opera House in concerts with marked success. She has also been heard at many private musicals, winning the applause and congratulations of her audiences.

Miss Wallen has a soprano voice of unusual power and brilliancy, which she holds under perfect control and uses with dramatic force and skill. She has also shown much talent as an actress, and refused an excellent offer from an English opera company in order to return to her own country. Miss Wallen possesses a charming personality, which, with her marked ability, ought to make her future a bright and successful one.

Miss Wallen has recently taken a studio at 17 West Twenty-sixth street.

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Music in Baltimore.

BALTIMORE, Md., October 19, 1898.

THE musical season is upon us, and there is every evidence of its being the most successful of any Baltimore has known for years.

Naturally the greatest interest centres around the development of the Peabody Conservatory of Music, under its new management, and there is every indication, from the plans that have been outlined by its director, that this institution is about entering upon a new era of prosperity. The possibilities of the Peabody Institute will now have an opportunity of proper development. This is all that this institution has ever required—management. Harold Randolph, the newly appointed director, has given me an outline of the reforms that have so far been brought about in the management of the Conservatory of Music, among which I would name the establishment of a curriculum; that is to say, more distinctly marked grading, clearly defined course in various branches, with careful record of progress of each student, the abolition of the vague three years' certificate in theory, and the substitution of a special teacher's certificate, to be given in each branch with supplementary studies. Diplomas are henceforth to be conferred in separate branches, with supplementary studies, instead of as heretofore for miscellaneous musical knowledge, as the former method left the graduate free to teach anything, as though it were under the full and free sanction of the faculty.

The introduction of a class in piano sight reading and in fundamental training is also one of the new features that have been introduced. There has also been organized a string quartet, for the study of chamber music with advanced pupils. The establishment of an organ department, and the building of an organ in the concert hall, and the general broadening out of this department, with the selection of Miles Farrow and S. Archer Gibson as instructors in this department, are among the most notable changes that have been made. In fact, it is a matter of surprise that the Institute has never had an organ department. We have in our midst, and have always had, a number of specially talented organists, and it is a matter of surprise that with the opportunities that have been afforded the students in this special branch, the former management of the Peabody Institute had never placed these advantages before the community.

Mr. Randolph informs me that there will be a reduction of the former twenty recitals to twelve, and they will be by artists of world renown, among whom the following are positively to appear: Aus der Ohe, Godowsky, Heinrich, Sherwood, Bloomfield-Zeiser, Blanch Marchesi, Henri Marteau and the faculty of the Conservatory.

The concert hall has been newly decorated, and various improvements have been made.

It was intended to have had the Kneisel Quartet for a regular series of concerts, but owing to the abandonment of the Washington series of concerts by the Boston Symphony Orchestra this has been found impracticable, but one concert by this famous quartet has been arranged for December 19, and it is hoped that more will follow. It would be a distinct loss to the lovers of music if this series of concerts should have to be abandoned, for I know of no musical entertainments that have been given in Baltimore that have afforded more keen pleasure and delight than the concerts of the Kneisel Quartet.

One of the distinctive evidences of the progress of the present management is the arrangement by which the students of the Peabody Conservatory of Music will be permitted to attend the concerts of the Boston Symphony Orchestra, as well as those of the Baltimore Symphony Orchestra, at a reduced price. This is a positive evidence of

progress, and must unquestionably redound to the advantage of both Institute and students. Among the most important steps taken is that of combining the Peabody Students' Preparatory School with the Conservatory of Music.

The sale of season tickets for the Boston Symphony Orchestra opened on Monday with a very encouraging sale. Mr. Jungnickel is meeting with substantial encouragement in the subscriptions for the concerts of the Boston Symphony Orchestra.

Mr. Pache is about organizing a chorus, made up of the leading choirs of the city.

Mr. Melamet is contemplating the organization of an orchestra for a series of popular concerts, and with the various organizations that will visit us during the season, combined with the local talent that will be heard during the season, gives promise of making the coming season one of exceptional interest and pleasure.

The most recent announcement is that Harold Randolph, who will endeavor to organize a chorus, made up entirely of the solo singers of this city. This is in line with a similar organization in New York, under the direction of Frank Damrosch. Mr. Melamet endeavored some two years ago to organize a similar chorus, but after several efforts it was abandoned. I hope Mr. Randolph will be more successful, for there are a number of works that an organization of this character could very successfully render, that it would be useless to attempt with the average large choruses that are brought together, requiring much time for actual study and rehearsing. This feature of delay in acquiring familiarity with the more difficult works, and which can only be expected from a body of trained soloists, would enable the conductor of such a choral organization to give such a rendition of these compositions that we would otherwise be unable to hear. There are a great many obstacles in the way of its successful organization, but it is to be hoped they will be overcome.

The friends of Richard Burmeister feel much gratified at his appointment with the Scharwenka Conservatory. Mr. Burmeister, while in the city, had probably the largest number of talented pupils of any piano instructor who has ever lived in Baltimore. Among the most promising of these is Arthur Oehm, and who I think is destined to take a front rank among the instructors in this community. I had an opportunity recently of hearing him play at a private musicale, and in point of power and technic I question if he has any superior in Baltimore. I have had personal opportunity of judging of his ability as a painstaking and conscientious teacher.

Any communications for publication or any announcement as to prospective concerts, if addressed care of Sanders & Stayman, will receive attention. X. X.

Gustav L. Becker's Work.

The subjects for the next season's course of lecture-musicales given by Gustav L. Becker, at 70 West Ninety-fifth street, were announced last Saturday morning at an informal musicale arranged for that purpose. The following compositions were played by Mr. Becker and his pupils: Fugue in A minor, Bach; allegretto scherzando, Haberbier; "If I Were a Bird," Henselt; waltz caprice, Raff; etude, Heller; Chopin's etude, op. 25, No. 1, arranged for two pianos by Kate Ockleston Lipka; "By the Spring," Piutti. Theodore Arnheiter added much to the interest of the program by singing the Lullaby from "Jocelyn" and Poniatowski's "Yeoman's Wedding Song." The first musicale of the present series, the fourth season, will be given at No. 70 West Ninety-fifth street, November 5, from 10 to 12 in the morning. The subject will be "Night Music."

INFORMATION BUREAU.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Miss Ignieroff,
Mr. Cowdery,
Richard Burmeister,
Walter Damrosch,
Samuel B. Johns,
Major Pond,
Charles Schuetze,
Arthur Tams,
Miss Feilding Roselle,
Farrand & Votey,

Prof. Carl Baermann,
Sam Franko,
F. H. Tubbs,
Beyer-Hanc,
C. V. Lachmund,
H. T. Fleck,
Martin Haurwitz,
Miss Bessie Strauss,
Miss Villa Whitney-White.

MAIL FOR ARTISTS.

Mail addressed to the following have been received at THE MUSICAL COURIER Bureau of Information:

Victor Herbert,
G. S. Waurell,
Miss Kate D. Funck,
Mme. S. A. Fischhoff,
Flora Droscher,
Harry Gilbert,

"Critique,"
Max Nicholl,
"Student,"
Mary M. Shedd,
Hugo Kraemer,
Miss Ollie Torbid.

Mrs. Mina Schilling.

Mina Schilling's growing popularity is due to the intense interest she throws into her work. A musical temperament, a flexible, high soprano voice and an agreeable personality are the natural advantages with which Mrs. Schilling is equipped. She has sung with the Orpheus Club, of Springfield, Mass.; the New York Schubert Club, in Haydn's "Creation" at Montreal; in the first American production of Stanford's "Requiem," with the Damrosch opera company, and wherever she has appeared she has met with success. Her manager, Townsend H. Fellows, is booking engagements for her.

Mrs. Grenville Snelling.

Mrs. Grenville Snelling, the soprano, is rapidly coming to the front. The New York Sun says: "Mrs. Snelling possesses a charming soprano voice of particularly agreeable quality, and she uses it with remarkable finish. Her singing of French songs is especially attractive. She was most successful in the Massenet number and the romance from 'Philemon,' which has never been more delightfully rendered in New York. Her voice is not only admirably adapted to the lighter coloratura music, but true and strong in its upper notes. Such capable recruits from society will always be welcome on the professional stage."

Townsend H. Fellows' Agency.

The choir department of Townsend H. Fellows' agency has kept everyone connected with it busy the past week. There have been an unusual number of changes in the different churches and in consequence a great demand for singers to fill the different vacant positions. Announcement will be officially made of these changes in another issue. Mr. Fellows has also been asked to supply organists for six different churches the past week in different parts of the country. So many changes at this time of the year augur well for the coming season, and if rumor be correct there will be a complete renovation of our different church choirs on May 1. As Mr. Fellows is a singer himself in one of the principal churches in the city, and is thoroughly conversant with church methods and requirements, he is able to judge of the capabilities of a singer in this direction, and is conscientious in his efforts to place the right singer in the right place. Those registering with him now will have the advantage of the entire year's work, as the registration lasts until October, 1899.



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—New York Herald.
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Adelaide Norwood.

IN the cast of "Il Trovatore," which the Castle Square Opera Company is presenting so effectively this week at the American Theatre, Miss Adelaide Norwood is personating the character of Leonora with marked success, which is to be ascribed to her admirable singing and acting; yet it cannot be denied that her beauty of face and form has much to do with it. She is a native of Baltimore, and justifies the reputation of that city as the home of beautiful women. Her type of beauty is that of the dazzling brunette. Her voice is a dramatic soprano of exceptional range and power, and singular sweetness and resonance, which has been cultivated most judiciously.

Miss Norwood's opera debut was made in Boston, at the Castle Square Theatre, the evening of September 22, 1896, so that her professional career extends over only a little more than two years. Yet in this time she has won a reputation of which any prima donna might well be proud. In her first engagement Miss Norwood began with unimportant roles and was understudy to Miss Lane, as Venus in "Tannhäuser," and Ortrud in "Lohengrin." She was painstaking in all her work and rapidly gained promotion. It was while she was singing with the Boston Lyric Company that Miss Norwood's splendid talents gained public recognition, and won the approbation of the critics. The night of June 8, 1897, she made her first appearance in a prima donna role with this company. She assumed the character of Leonora in "Il Trovatore," and made an immediate hit. Subsequently she was heard as a member of this company in many of the large cities, and everywhere was accorded an enthusiastic reception. Miss Norwood has appeared as Micaela in "Carmen," Mabel in the "Pirates of Penzance," the Countess in "Olivette," Santuzza in "Cavalleria Rusticana," Erminie in "Erminie," Zerlina in "Fra Diavolo," Maritana in "Maritana," Marguerite in "Faust," Arline in "The Bohemian Girl," Yum Yum in "The Mikado" and several others. Few prima donnas are capable of such a wide range of operatic work, and few are so versatile as Miss Norwood.

Miss Norwood comes of a musical family. Her mother was a pupil of Shakespeare in London. Nature has certainly been excessively generous toward this child of song. The range of her voice is from G below to F in alt, and the notes are even, full and vibrant in all the registers. She manages her voice with much art, her vocalization having been commented on favorably by various critics. Miss Norwood is a good musician and a fine pianist. Moreover, she is an earnest student, and an incessant worker. With regard to her personality, a writer in a Boston journal says: "Miss Norwood has certainly a very strong and winning personality, and one not altogether difficult to analyze. To begin with, one must concede to her a magnificent physical development and a beautiful face; almost sufficient in themselves to command the centre of the stage. Her voice ever gives evidence of perfect training, round and full and sweetly clear, either in the higher or lower notes, while her interpretation of a part is invariably intelligent and effective. How fortunate it is, as the old favorites are passing away, that younger stars are rising, shining with a brilliancy that can never suffer by comparison."

Boston Music Notes.

BOSTON, Mass., October 22, 1898.

CAROLINE GARDNER CLARKE, soprano, Katherine Ricker, contralto; Herbert Thayer, tenor; Arthur Wellington, bass, constitute the choir of the Central Church, with George A. Burdett, choirmaster and organist. The vesper service, which was so successful and so largely attended the past two years, has been resumed, and the fine music given attracts many to the service who might otherwise stay away. Much especial work is done by this choir, always of the highest order, the names of any one of the members standing for good music.

Sara Anderson, the New York soprano who scored such

a hit at the recent Worcester Music Festival, has been engaged by the Cecilia for two concerts, December 5 and 7. Both the music committee of Worcester and B. J. Lang, for whom she sang early last summer at once perceived her capabilities, with the result that she was engaged for the festival and also with the Cecilia.

The management of the New England Conservatory of Music issue an invitation to meet the president of the board of trustees, Charles P. Gardiner, on Friday evening, October 28, from 8 to 10 o'clock. The first of a series of four organ recitals took place October 19 at First Parish Church, Lexington, Everett E. Truette being the organist.

John D. Buckingham, formerly well known as one of the faculty of the New England Conservatory of Music, but for the past two years a successful piano teacher in Steinert Building, is again at his studio after an enjoyable

when so much is being made of technic to the exclusion of everything else. The program included works by Mendelssohn, Chopin, Weber, Greig, Raff, Paderewski, John Orth, Mrs. H. H. A. Beach, Heller and O. Wermann. The participating pupils included Caroline A. Cunningham, Cambridge; Anna Dolan, Allston; Mabel A. French, Newport, R. I.; Esther Reilly, Roxbury; Ethel A. Stone, Marlborough; Ethel A. Taylor, Louella Witherell Dewing, Grace Field, Somerville; Marion Ring, Dorchester; Margaret Taylor, Brookline, and Edward Bellamy, Newton.

The New England Sabbath Protective League is up in arms at the mayor's invitation to the school children to attend the Municipal Orchestral Concerts, to be given in Music Hall on Sunday evenings.

The directors of the New Bedford Choral Association met last week at the rooms of the Board of Trade. The attendance was large and much interest was shown. The objects were the discussion of ways and means and the mapping out of the work for the coming season. The treasurer reported that the debt of the organization, including all that remained of the deficit incurred at the last festival, had been reduced to \$326.32, and this sum was still further reduced by \$100, which the directors who were present subscribed in less than five minutes.

The first Kneisel Quartet concert takes place on Monday evening, Arthur Whiting, soloist.

Carl Zerrahn spent several days in New York last week on his arrival from Europe. The first rehearsal of the Handel and Haydn Society will take place under Mr. Zerrahn's direction. Mr. Zerrahn will have a studio in Boston during the winter, where he will receive pupils.

Myron W. Whitney's new studio, at 402 Boylston street, is a large room, from which views of the Public Garden, Arlington and Boylston streets are visible. Mr. Whitney will be at his studio nearly every day from 12 to 2.

The Albion Concert Company, Frank O. Nash, accompanist, will give a concert at Southbridge on the 25th.

The Cecilia Society has commenced rehearsals of Verdi's "Stabat Mater."

Miss Agot Lunde has returned from a delightful summer spent in her former home in Norway. During her absence she gave several concerts which were highly commended by the Norwegian newspapers. Miss Lunde will do some special work this winter with Grieg's and other Norwegian music.

Among the recent music issued by the B. F. Wood Music Company, of Boston, is a second series of "Modern Piano Music," the selections being by Chaminade, Grieg, Ilynski, Mascagni, Silas, Wagner, Liszt and Sinding. They are all carefully fingered. This house also publishes a special set of Chaminade's instrumental pieces. "Album Leaves," are twenty piano pieces by Cornelius Gurliitt. Two new piano solos by Meyer-Helmund, "Valse Episode," and "Scene Romantique," are beautifully gotten up, the covers being works of art that attract attention at once.

The Municipal Orchestra, which plays at the People's Sunday night concerts in Music Hall, is made up as follows, with Emil Mollenhauer, conductor: First violins, Ed. Heindl, Julius Akeroyd, Julius E. Eichler, Theo. Cook, Max Gebhardt, P. Finmara; second violins, Wm. H. Capron, Julius Eichler, B. J. Holmberg, J. Fielding; violas, W. A. Hochheim, W. Rietzel, Wm. Jennewain; cellos, Carl Behr, Wm. Carl Hemmann; basses, R. N. Davis, H. E. Couch, Leonhard Jennewain; first flute, Charles K. North; second flute, Max Guetter, Peter Metzger; second clarinet, A. Vannini; first cornet, R. Schubruk; second cornet, W. Herrick; first horn, L. Lippoldt; second horn, Edw. Schormann; trombones, D. H. Moore, A. P. Ripley, L. S. Kenfield; second bassoon, Ernst Regestein; bass drum, H. D. Simpson; tympani, J. M. Flockton; oboe, F. T. Mullen.

Murio-Celli Soirees

These soirées, which were such successful affairs last season, will be resumed. Many of the Murio-Celli pupils will appear, assisted by well-known artists, and those who are invited may expect some enjoyable evenings.



ADELAIDE NORWOOD.

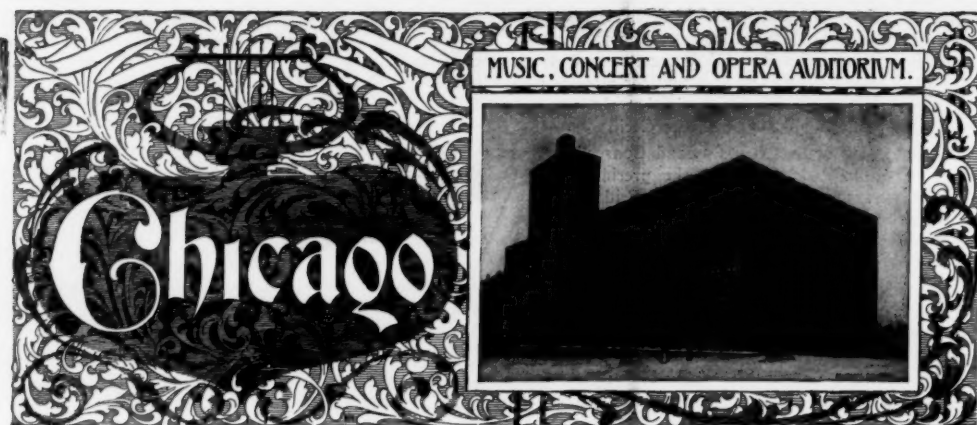
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CHICAGO OFFICE MUSICAL COURIER,
224 Wabash Avenue,
October 22, 1898.

THE season progresses slowly. People are inert so far as music is concerned, and beyond the orchestra but little interest is displayed. Opera is receiving scarcely any attention, and we do not know whether we shall have a full company in Chicago. No details have been received at this office, and therefore it is impossible for me to answer my numerous out of town inquirers, much as I should like to be of service in diffusing the valuable information.

To those people in Nashville, Wichita and other cities who asked me for particulars, will say that beyond the fact that the company comes here November 7 few particulars are known.

I hear indirectly that Calvé and de Reszké will not come, and the probabilities are that Maurel and Lehmann will appear instead.

The second concert of the season by the Chicago Orchestra was an advance upon the former, both in program and playing, and obtained a gratifying reception at the hands of a good audience. The season ticket holders are out in great numbers this year, evidently showing their appreciation of the efforts made by the orchestra to increase the musical advantages of the city.

At this week's concert there were two novelties, the Symphonic Poem of Chausson and Mackenzie's Three Dances, from "The Little Minister." Neither proved to be of deep interest, although they were charmingly played. The Bach Pastoral, the Schubert Symphony in C major and the Wagner "Tannhäuser" overture rounded out a program which on the whole was interesting, being neither too classic nor too modern.

Everyone is conversant with the interpretation by Thomas and his orchestra, so that criticism in detail is unnecessary.

This is the program:

Pastoral from Christmas Oratorio.....Bach
Symphony, C major.....Schubert
Symphonic Poem, Viviane, op. 5.....Chausson
Three Dances from The Little Minister.....Mackenzie
Overture, Tannhäuser.....Wagner

"Proud indeed is my feeling toward Chicago when privileged as I am to attend this novel gathering in honor of the silver wedding of a couple who have done so much to further the city's artistic upbringing. I am at once brought into contact with the affectionate spontaneity of so many who have led with them in the fight for progress, and at the same time am a witness to the cultured many-

sidedness of our host and hostess." It was in words such as these that Chicago's veteran newspaper writer, a lady whose fame belongs to two continents, greeted me near the close of the unique but most pleasurable entertainment offered to nearly 500 friends (a number limited only by the capacity of the Assembly Room in the Fine Arts' Building) by Dr. Lewis H. Watson and his wife, the latter known wherever music is recognized as Mrs. Regina Watson.

A novel idea excellently conceived and perfectly carried out. Chicago's most fashionable set, those who are known as the ungrudging assisters in every manner possible toward the artistic advance of the home city, welcomed an opportunity to honor a man and his wife who for five and twenty years, through rain and shine, had traveled together and had taken a foremost place in work for Chicago. And among those assembled not all were of this city, for New York, Boston and other places far distant, except to the wondrous bridging of loving regard, had sent their quota.

The program offered was a happy combine of music and drama, and Dr. Watson and his wife, both so gifted, took to themselves the onerous responsibilities of authorship. Three songs to music of Mrs. Watson, and in two of which the words were by her husband, found fitting interpretation from Mrs. Genevieve Clark-Wilson.

A scherzando composed especially for the occasion by Walter Spry, a delightful bit of musicianship, by the bye, and a dainty serenade of Adolph Weidigs, were beautifully played by the Spiering Quartet. George Horton read an original poem, and the well-known Pete Dunne, being too nervous or too busy to read his own clever sketch, specially written for Dr. and Mrs. Watson, a capital interpreter was found in Frederick Greely.

Mrs. Fannie Bloomfield-Zeisler had promised to play, but failed to put in an appearance, a fact for which the peculiarly unfortuitous Chicago jubilee week weather may bear the responsibility. Dr. Watson, long and favorably known here as devoting the spare moments of an unusually busy professional life to worship of the muses in the shape of timely and charming essays in verse, on the present and for the present occasion had written a one act comedy, "The Wager." Opportune, humorous, with strong character sketching, and very fortunate in those who presented it, the author's call at the finish was something far more than the perfunctory testimonial usually accorded to whosoever may be responsible for the play. It was a deserved recognition of absolute talent.

The program completed, refreshments were served by Kinsley, and after an hour of delightful social commingling the evening closed with a few felicitous words from

Miss Arrington Lunt, renewed congratulations to the host and hostess and freely expressed regrets that so happy an occasion and one so auspiciously conducted should be devoted to a celebration necessarily so limited, when it took twenty-five years of happy marital existence to justify.

News that will interest the pianists is to the effect that William H. Sherwood has been engaged with the Chicago Orchestra, under the direction of Theodore Thomas, and will make his appearance at the Auditorium in January, when he will play Saint-Saëns' Concerto in G minor.

No more welcome announcement has been made recently with regard to musical matters than this engagement of Sherwood. We have all wished to hear the greatest American born pianist in the midst of environment suited to his genius.

A change has come o'er the spirit of A. J. Goodrich, and he is now to be found as one of the faculty of a school which one would have supposed to be the antithesis of the principles he advocates. For in this school life and expression, philosophy and generally occult mysticism form part of the curriculum of a musical education which necessitates the utilization of a doctor and a captain. And in this company is found A. J. Goodrich, one of the most profound pedagogues in harmony, counterpoint and composition. The sequel is anxiously awaited.

Miss Jeanette Durno, of whom I spoke in my last letter as being a pianist of much ability and too good to be wasted on the bell piano, is to be piano soloist with the Chicago Orchestra in March. She will probably play the Grieg A minor concerto.

Our Chicago artists are indeed making strong competition in the East. Now comes the news of Mrs. Genevieve Clark-Wilson's engagement with the Handel and Haydn Society in Boston. This engagement, made through the agency of Mrs. George Benedict Carpenter, is one of the most important of the year.

Charles W. Clark will also be heard with the Handel and Haydn this year.

It is probable that George Hamlin will take his Strauss song recital on tour, as it is an extreme novelty and one of rich interest to all musical devotees.

Artists under the exclusive management of Frank S. Hannah are: Soprano, Jenny Osborn; contralto, Mabelle Crawford; tenor, Frederick W. Carberry; bass, William Osborn Goodrich; pianist, Mary Wood Chase; accompanist, Johanna Hess-Burr; contralto, Edyth Evelyn Evans; baritone, Charles W. Clark; bass, Herman Kurtzisch; violinist, Earl R. Drake; accompanist, Lottie F. Merrill.

Miss Osborn, Miss Evans, Mr. Carberry and Mr. Clark in the production, "In a Persian Garden," the Original Sherwood Quartet.

Mrs. Genevieve Clark-Wilson has been engaged to sing at the Morning Choral at St. Louis, February 7.

The Union League Club has completed arrangements with Mrs. George Benedict for a series of fortnightly entertainments, beginning November 3.

The second lecture in the piano literature class will be given by Emil Liebling Saturday afternoon, October 29. Bach, Händel, Scarlatti and contemporaneous composers will be the topic of Mr. Liebling's discourse, which he



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will illustrate by playing Scarlatti's sonata in G minor, Handel's variations in E and the same master's Passacaille in G minor.

Bach will be represented by the Invention in F prelude. The second by a song recital of David Bispham. The minor and organ prelude and fugue in A minor.

I would suggest that a recurrence of "late comer" annoyance be avoided. It is decidedly disturbing to have an intellectual and instructive lecture continually interrupted by tardy arrivals. The lecture commences promptly at 1:30 o'clock.

Mr. Liebling plays at Sterling, Ill., October 26.

Advanced members of the Liebling class announce a series of complimentary individual piano performances during the season. The first will be given by Miss Belle Adams Wednesday next.

The first performance of the "Persian Garden" in Studebaker Music Hall, November 4, will be preceded by a song recital by the artists, Mrs. S. C. Ford, Marguerite Hall, David Bispham, MacKenzie and Adella Prentiss. The second by a song recital of David Bispham. The box holders for this production, under the auspices of the Rockford College Association, are as follows: Mrs. P. D. Armour, Mrs. P. D. Armour, Jr.; Marshall Field, Mrs. Frank Gorton, Mrs. S. E. Gross, Mrs. Harold F. McCormick, Mrs. B. G. Poucher, Mrs. C. L. Hutchinson, Mrs. S. M. Nickerson, Mr. and Mrs. J. M. Clark, Mrs. William Linn, Mrs. J. F. Hervey, Mrs. H. D. Cook.

A very charming visitor to Chicago recently was Miss Lillie d'Angelo Bergh, who stayed here a few days on her way to New York. Miss Bergh had been giving song recitals and lectures in the West, and Denver, Omaha, Colorado Springs and other Western cities had been visited, in all of which Miss Bergh had met with the greatest success. Of international fame, as the directress of the well-known school of vocal art, Miss d'Angelo Bergh first acquired fame as the American representative of the Lamperti method, but this once established she afterward became known as founder of the now celebrated D'Angelo Bergh method. In coming to Chicago just before the season opened Miss Bergh unfortunately has only dull reminiscences of Chicago's musical progression and appreciation, as during the time she remained here all musical happenings were in abeyance, pending the formal opening by the Thomas Orchestra.

Miss Bergh, however, visited the different musical centres and expressed delight at the Chicago Musical College Building, the Fine Arts Building and the Studebaker Hall, of which all Chicagoans are so justly proud.

Miss Bergh's song recitals in the West were spoken of in terms most laudatory in the Denver Sunday Republican, which said:

The song recital given by Mlle. Lillie d'Angelo Bergh Wednesday morning at the residence of Senator and Mrs. Hill was a notable event in musical circles. It was a delightful treat for the 200 or more guests composing the fashionable audience. Mlle. d'Angelo Bergh, the famous New York teacher, found that her arduous labors of the winter previous were telling upon her nerves, and so sought the restorative climate of Colorado. She has spent the summer at Colorado Springs, and before leaving for New York last week gave in Denver the morning musicale referred to. She charmed her auditors for over an hour with songs of Italy, England, France, Ireland and Germany. She has exquisite style and finish and a voice thoroughly under control. In the numbers rendered Mlle. Bergh displayed a remarkable versatility.

Mlle. d'Angelo Bergh is a favorite in the first concert and drawing rooms in Paris, London and New York. She has met with distinguished success, and she certainly cannot fail of doing so in these same recitals should she continue in this direction.

Mlle. d'Angelo Bergh also lectures on artistic voice cultivation and voice building. Her studio in New York is noted, among other respects, in that it is there the new music is always heard first, being a favorite congregating place for the prominent artists in that city. Mlle. Bergh is a rare linguist and possesses an imposing presence. It will be learned gladly by teachers and others advanced in technical and artistic knowledge of music that Mlle. d'Angelo Bergh will spend next summer in Colorado Springs. The critical audience present Wednesday gave Mlle.

Bergh an applause which must have been inspiring, coming, as it did, from the best musical talent in Denver.

Miss Alice A. Crane, a pupil of Middelschulte, the organist, gave a recital at Lake Geneva which elicited unstinted praise. Her program was made up from works of Handel, Bach, Dubois and Guilman. Her interpretation of Guilman's "Lamentation" created a most excellent impression. Mr. Middelschulte has had some remarkably good pupils and Miss Crane is one of the best.

The new St. Paulus Kirche has one of the finest church organs in the country, and Mr. Middelschulte is to give a recital on this instrument very shortly. Walter Spry came to Chicago to play in the first concert of the series, for which the Spiering Quartet has been engaged by the University of Chicago. The remarkably good ensemble work done by Mr. Spry the two past seasons has resulted in his being constantly requested to take part in concerted music. On this occasion he played with Mr. Spiering the Grieg sonata for piano and violin in G major.

Mrs. Harriet Dement Packard has been engaged as soprano soloist with the Listemann Quartet. The tour for which Mrs. Packard is booked will commence early in December. Previous to her departure with the Listemanns she will be heard in song recitals in Southern Illinois and also in Indiana.

Anna Graff Bryant's studio in Handel Hall is one of the busiest in town. Her year's work has begun most auspiciously, with a better class than in any preceding season. Mrs. Bryant has able assistance, especially from Miss Marie Hoag, who has acted as accompanist and assistant teacher for some time past. Since she began study with Mrs. Bryant her voice has wonderfully developed and broadened. Miss Hoag is an excellent student and artistic; works faithfully at her art and will be heard in recital early in December.

Mrs. Bryant is preparing a series of song recitals and lectures, in which Mr. Bryant will take part. One of the advantages of study with Anna Graff Bryant is the opportunity she affords to pupils for singing in public. Soirées and recitals are of frequent occurrence and the advanced students are encouraged and aided to their best endeavors.

Unkind rumor said Clement Tetedoux had forsaken Chicago, which has been his home for several years, and returned to the East. Rumor lied and Mr. Tetedoux is daily at his studio in the Athenæum Building. What gave rise to the statement that the distinguished French master had gone from here permanently was the fact that during the summer months he has been conducting a vocal class in Salt Lake. Several musicians of that city who had studied in New York with Mr. Tetedoux had been urging him for years to visit Salt Lake and last May he concluded to go there, with the result that he passed the summer months very pleasantly and profitably. There is much musical talent, many excellent voices and sundry charming people in Salt Lake, but they are not sufficient to induce Mr. Tetedoux to desert Chicago (except as a holiday), where he has such a numerous and influential following.

Some very successful singers now before the public owe their success mostly to the tuition they received from Mr. Tetedoux. Among the prominent people who are and have been well received may be mentioned Miss Effie Stewart, at present playing in "Aida," and whom the New York Herald recently criticised most favorably. Miss Stewart has also sung with the Carl Rosa Opera Company in "Cavalleria Rusticana" and Donna Anna in "Don Giovanni." Miss Stewart I remember hearing in England, and was impressed by her remarkable dramatic soprano and most forcible dramatic talent. A Chicago singer, Miss Mae Estelle Acton, who studied with Mr. Tetedoux, is now returning to him after a season with Sbriglia, Della Sedie and Marchesi. Miss Marie Willard, May Douglas and Miss Grace Wilton, all of comic opera fame, are others of the successful pupils of Clement Tetedoux.

The Chicago Piano College gave a concert in Kimball Rehearsal Hall this afternoon. Clement B. Shaw was the assisting vocalist.

Mr. Leffingwell, the violinist, announces a concert for next Thursday.

Otto Pfefferkorn announces a series of piano recitals. The first was given Friday at the Armour Institute, where Mr. Pfefferkorn is engaged in teaching. The programs for the series comprise many of the standard classic and modern compositions, and are made up much after the manner of the Godowsky recitals.

A soirée musicale is given to-night at the Athenæum by Miss Della Crysdale, harpist; Miss Bessie Ramsdell, violinist; Mrs. Clara Cobb, accompanist; John S. Van Cleve, pianist; Clement B. Shaw, vocalist, and Wallace Bruce Amsbury, reader.

FROM OMAHA.

The unusually early snow and continued cold weather of this week have resulted in the plans for a second musical festival, at the close of the Trans-Mississippi Exposition at Omaha, being abandoned. The Auditorium, having no heating apparatus, has produced a chilling effect upon both musicians and audience. It reminds one of the early May concerts at the World's Fair, when furs and overcoats were in demand, and some of the star tenors also wore their hats during their great solos, without even causing any surprise to their audience.

When Clarence Eddy gives a testimonial commending in the highest terms some young artist, it may be taken for granted that the recipient is worthy. Mrs. Eleanor Fisher, a pupil of Mr. Eddy, is highly spoken of and recommended as an accompanist, and I have heard her in some remarkably good work. She has been accompanist for Mr. Gottschalk, Bicknell Young and Charles W. Clark, and has proved a most capable assistant in all these vocal studios. During the meeting of the Music Teachers' Association Mrs. Fisher undertook at very short notice the accompaniments for both violinists and vocalists at a number of the concerts, and was not only successful with the public, but enthusiastically praised by the artists.

Miss Carrie Louise Willard, Miss Edna Marian Barnes and Miss Elaine De Sellem have announced a dramatic musicale for Thursday, October 27. The program is entertainingly arranged.

Miss Celeste Nellis, who was a favorite pupil of W. H. Sherwood, is to remain in Berlin for another year. Several very interesting articles from Miss Nellis' pen, relative to German musical life, have recently appeared in Western papers.

Walfrid Singer, a professional pupil of Mrs. Clara Murray, the harpist, has been engaged to take the place of Miss Helena Stone (now with a Boston Ladies' Orchestra) at the Æolian concerts given at Lyon & Healy's every Saturday afternoon.

Miss Emma E. Clark, of the Gottschalk Lyric School, gave an excellent lecture before the Y. W. C. A. last week. Her subject was "The Advancement of Music in Chicago and Its Influence." Miss Clark afterward played some Schubert compositions. A large and enthusiastic audience attended.

The method and instruction obtainable by pursuing a course of study with Mary Wood Chase was shown in the performance of a good but brief program by a pianist who comes every two weeks from beyond Madison to take a lesson from Miss Chase, and whose name I did not learn.

Composers seeking for lyrics to which musical setting could be given might write to Clement B. Shaw, who has translated delightfully verses from French, German and Swedish. I understand that Mr. Shaw is an extraordinary linguist, as well as an able vocal teacher.

The Masonic Temple Theatre is a success as a winter resort, as well as a summer one.

The first week the place was crowded at every performance, and as the attractions yet to come are of the magnet kind the management will have no fault to find.

Commencing with Sunday matinée, Soloret, the queen of light, makes her first appearance at the Temple; the Indian princess has made a big hit and is retained for one

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more week. Shattuck, Gladys Van, World's Trio, Gracey & Burnette, Loney Haskell, Lewis & Elliott and the Temple Red Hussar Orchestra make up the very desirable program.

Bruno Kuehn will give a concert at St. James' Church, North Park avenue and Florimond street, on Tuesday evening, October 25, at 8 o'clock. He will be assisted by Miss Elizabeth Hearing, soprano; Miss Mary Powers, piano; Karl Brueckner, violoncello; accompanist, Miss Madge Denison.

Mme. Nellie De Norville has opened a school of music in Steinway Hall and reports excellent prospects for the coming year. A musicale will be given by the pupils of the De Norville school, who will be assisted by Frank Winter, Irene Skinner and Miss Lucile Wheeler, on Thursday, October 27.

FLORENCE FRENCH.

St. Louis.

THE grievous error of it! The error of embodying the musical happenings of St. Louis in the Chicago correspondence, as if St. Louis, musically speaking, were a suburb of the great Western metropolis. But so it is to the outside world, to the musical community which lives beyond the narrow confines of cliquish, clannish, conservative St. Louis.

St. Louis, with its old-fashioned, stately hospitality, its Southern warmth and its delightful people, narrow, yet progressive, hugging to itself the knowledge that there exists within its close boundaries the same enlightenment and advantages which are enjoyed in the other great cities of the great Central West. And a stranger finds the same conditions prevailing in St. Louis which exist elsewhere. As with art in Chicago, so it is in St. Louis.

The non-appreciation of local talent, local artists obliged to give way to the foreign, recognition is even more grudging in St. Louis than in many other cities I could name; the striving for appreciation on the part of the home artist or teacher is the work of a life, the musician grows gray while waiting for local favor and becomes weary of a struggle against a fate rendered cruel and senseless. The antagonism with which he contends is stronger than he, so in the majority of instances a few pupils serve to keep him on earth, ambition is stilled and another artist drones out his weary way, heedless and careless of the outside world. But much of this condition is directly traceable to the local artists' own selfish conservatism, the selfish conservatism which is the crying evil, influencing the local artist against the local artist. If local talent is to be supported it must be the local artist who sets the initiative: recognition of home talent must emanate from the home artist.

Encouragement must be given pupils to attend the concerts and recitals of those musicians who reside in their midst, whose lives are spent in the endeavor to obtain a hearing for an art upon which years of study have been expended. If the musical student is encouraged to attend the local enterprises, the student's relatives and friends in time will attend also, and it will then be merely a question of a short period before the general public becomes a factor in musical education and progression. Before this ideal enthusiasm is created, however, the rampant professional jealousy will have to give place to a broad-minded, liberal spirit, which would permit the local music instructor to say to the pupil, 'Mr. — gives a concert to-night; you ought to go.' And when this is possible art will be practicable in St. Louis or in Chicago, or in any other city now in embryonic cultivation.

St. Louis has conservatories devoted to musical education. Who hears of them? Who outside of St. Louis knows the Epsteins, that own the Beethoven Conserva-

tory; who knows Strassberger, of the Strassberger Conservatory. The claim may be made that they flourish and have existed for a number of years, but to hear of them one has to come to St. Louis. Then, again, there are distinguished artists, but beyond Ernest Kroeger and Alfred Robyn their names are practically unknown.

Take Charles Humphrey, the tenor, a singer whose work would be received with favor in any city. Possessing a beautiful voice, with training obtained from the best masters in America and Europe, Mr. Humphrey should be known and heard all over the West; Charles Rohan, too, a baritone of really fine attainments, educated, musical, cultivated with a splendid oratorio repertory ready at a moment's notice to undertake the most exacting roles, these are two of the singers whom St. Louis claims. As for good pianists, there is a plethora. At random I mention Ernest Kroeger, Victor Ehling, George Vieh, George Baddeus and Nellie Strong Stevenson. Vocal teachers are Mrs. Brandt, who has had the happiness to train prime donne and is one of the finest vocal instructors the West ever obtained. I shall have in a future letter much to say of this interesting lady. Violinists, too, are many, and of these I may particularize Mr. Parisi and Mr. Schoen.

These names occur to me just as I have had the pleasure of meeting them, and serve merely to show the existence in St. Louis of so many first-class artists.

The number of musical clubs and societies exceeds by far those of Chicago and naturally necessitates several conductors, and of these Professor Otten, Mr. Ernst and Mr. Robyn are the most prominent.

It was worth a visit to St. Louis, if only to meet that extraordinary versatile genius, Alfred Robyn, distinguished as composer, conductor, organist, teacher, lecturer and pianist. It is difficult to determine in which branch of the art he most excels, as where there is such exceeding knowledge and mastery of detail to single out one especial subject is a task. Mr. Robyn has written operas which have had continuous runs in New York, Boston and St. Louis. He has written concerted music and light music, comic opera and a serious Mass, and his songs are among the most popular and favored. It can truly be said of him that he is a remarkable genius, for to his knowledge of art there is allied knowledge of ordinary detail and routine in the minutest particulars. Alfred Robyn is a man of affairs, a man of great concentration, who has mastered the intricacies of existence and is the leader of the musical and a power in the social world of St. Louis. Conductor and founder of the Apollo Club, the richest musical organization in St. Louis, he has been ever eager to produce new works and introduce new artists, while at the same time aiding the local musician. His broad-minded, liberal policy has at all times been evident, and expended for the benefit of his confrères, even to the extent of placing their compositions in his programs; a policy which also permits him to discover the good in local musicians.

A volume might be written about Alfred Robyn and his accomplishments, but enough has been said to give a glimpse of the representative artist of St. Louis.

To illustrate the power he has, a singer in Chicago told me that he had sung under many and distinguished conductors, but not one possessed the enthusiasm and magnetic force of Robyn.

But what shall be said of a city possessing a splendid array of artists, magnificent talent, trained choruses, a symphony orchestra and not one place of entertainment in which a concert audience could be seated? There is the Exposition Building, certainly, but it is barnlike in its wilderness. Memorial Hall is dark, gloomy and dingy

and the city boasts no other hall suitable for musical purposes. Where are the public-spirited men and their pride in the city's achievement, for which the West is so noted? A magnificent city like St. Louis, with its 700,000 inhabitants, and no place where a musical entertainment can be given! Where are Busch and all the rich men who could found such a hall, and if in no other way, then by popular subscription? The Apollo Club could easily afford to lead off the subscription, and there is surely enough love of art and wealth enough to permit of the enterprise.

St. Louis needs an awakening on some matters, and this matter of the hall is the most important. Once start this and public indorsement will be given to the artists and musicians and teachers. With a population of 700,000 if only 1 per cent. supported music there would be an impetus given which would grow to immense proportions.

FLORENCE FRENCH.

Leontine Gaertner.

This distinguished violoncellist will fill an important engagement at Williamsport, Pa., November 22. As the founder of the Ladies' Trio Club she is kept busy perfecting that organization. That artists of merit will be associated with her in this enterprise goes without the saying. The names of the members of this club will be announced soon. Miss Gaertner will be heard in many concerts this winter and she expects to introduce some novelties on her programs. She played in Trenton, N. J., last week and will appear this evening in Scranton and to-morrow night in Carbondale, Pa.

The New York Philharmonic Club.

This organization opened the season Monday evening, October 17, in the hall of the Young Men's Christian Association of Brooklyn, and gave another concert the following night at the same place. The entertainments were enjoyed by audiences that completely filled the hall. The personnel of the New York Philharmonic Club is as follows: Eugene Weiner, flute; Sebastian Laendner, violin; Arthur Metzendorff, violoncello; Hermann Brandt, violin; Heinrich Hellwig, viola, and Henry Lehman, double bass. The club has made a number of bookings and expects to be very busy this winter.

The Gamut Club.

A new musical organization has been formed, with William C. Carl as the musical director, to meet fortnightly in the Chapel of the Old First Presbyterian Church, Fifth avenue and Eleventh street. The object of the club is the study of the intellectual side of music and the works of famous composers.

The first meeting will be held next Saturday evening at 8 o'clock, when the works of Franz Josef Haydn will be discussed, with illustrations by the Women's String Quartet, of New York, Miss Janet Allen, violinist; Miss Florence Muriel Austin, violinist; Miss Mary E. Rodgers, viola; Miss Agnes Mathilde Dressler, violoncellist, and several well-known vocalists, including Miss Sybil Kassen, who has just been engaged for Mr. Carl's choir; E. Ellsworth Giles, tenor, and Luther Gail Allen, baritone. The explanatory notes will be given by Dr. Howard Duffield and Mr. Carl, while papers on the "Life of Haydn" and "The Works of Haydn" will be read by Mrs. Seers and Mrs. Eleanore Blakeman. A general invitation has been extended for this meeting, and new members will be enrolled. During the season public concerts, lectures and musical evenings will be given under the auspices of the club, and the membership will include many well-known musicians.

The admission this week will be without ticket.

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Victor Thrane's Trip.

ONE of the passengers on the Kaiser Friedrich, which reached this port last Wednesday morning, was Victor Thrane, the impresario; another was Moriz Rosenthal, the pianist. Not many hours after landing Manager Thrane, wearing a hat that would have made Rough Rider Roosevelt envious, walked into one of the editorial rooms of THE MUSICAL COURIER.

"I tell you we had a tempestuous voyage coming over," said Mr. Thrane. "Most of the passengers lived on rolls, but being an old salt I am an immune from *mal de mer*, and did not lose my appetite. I don't believe that Rosenthal was seasick, either. But the good ship Kaiser Friedrich brought us over safely, and here we are."

"Well, did you accomplish what you set out to do?"
 "Yes, my trip was eminently successful. I went across, as you know, to arrange certain details of the grand tour around the world which Ysaye and Gérardy are going to make next year under my personal direction. I visited them both and settled every matter connected with that tournee, which will be much the most important one they have ever undertaken. We shall start from Paris early next spring and proceed to Mexico, thence through the Pacific States. We shall sail from San Francisco for Australia, stopping at Honolulu on the way. After playing in all the principal cities of Australia and New Zealand we shall visit Java, China and India. I am in correspondence with agents in those distant countries who assure me that our tour will be very successful from a monetary point of view. We all know how brilliantly successful it is certain to prove in an artistic sense. Both Ysaye and Gérardy look forward to this tour with intense interest. They have committed their fortunes to me absolutely and leave everything unreserved to my judgment. This implicit confidence they repose in me proves how completely satisfied they are with the way I engineered their tours in the United States last year.

"Another matter I desired to settle was the postponement of Sieveking's visit to this country. He is exceedingly anxious to fill certain engagements in European cities this season, so I modified my contract with him so as to permit him to carry out his wishes. But the American tournee is only deferred, it is not abandoned by any means. It ought to be mentioned in this connection that Sieveking will play the Wissner piano, and no other, when he revisits the United States."

"What else did you accomplish?"

"A good deal. While I was abroad I naturally was on the alert to discover available talent. I met some exceptionally great artists whom I could have secured, but I refrained from bringing them over for the reason that next year I shall be giving my exclusive attention to Ysaye and Gérardy. I had the privilege of becoming acquainted with some very great men in the world of music. One of these is Alexander Petschnikoff, the Russian violinist. What a marvelous artist he is! He is beyond peradventure one of the giant violinists of this century. Another celebrity whom I met was Marc Hambourg, the Russian pianist. I saw a good deal of him and heard him play several times. In Australia he has been having the same sort of success that Paderewski enjoyed in this country. He is about to make a tour through Germany. I cannot say that I was deeply impressed by the superlative merits of any of the singers I heard. I do not hesitate to give it as my opinion that the singers of this country, especially the women, are superior to those in the Old Country. In my travels I heard no contralto the equal of Katherine Bloodgood. Should she

visit Europe (and it is altogether likely that I shall arrange for her a trans-Atlantic tour), her success would be certain. What I affirm touching the superiority of American singers is sustained by the most celebrated voice-builders in Europe. They have asserted that from no country come so many talented pupils with phenomenal voices. I am glad to be able to pay this tribute to American singers, for I am heartily in accord with THE MUSICAL COURIER in its laudable efforts to secure for them fair treatment when they are brought in competition with imported singers."

"What else did you do?"

"Well, I had a glorious trip, and I must tell you about it. In Berlin I passed some time. And right here I must make my acknowledgments to Otto Floersheim for the many kindnesses and courtesies he showed me. It was through his kindly instrumentality that I was privileged to meet socially many notables who otherwise might have been inaccessible. In Leipzig I had a pleasant time with Nikisch. The great conductor has received several flattering propositions to return to the United States, and it is possible he may accede to some of these offers. I forgot to mention that during my sojourn in the German capital I was charmingly entertained by Petschnikoff and his lovely wife, who is a splendid type of the American woman. She is a native of Chicago.

"From Leipzig I proceeded to Cologne, where I met George Fergusson, the baritone, who gave me a fine time. He is held in warm esteem in Germany. Owing to very remunerative engagements in Berlin he cannot return to America this season. I went to the Spa and visited Gérardy and his parents at their beautiful summer home, 'Villa Mimosa.' Together Gérardy and I went to the races. Everybody was betting, so we picked out the winner and placed some of our hard-earned coin on him, but, as it usually happens, he turned out to be the loser. We enjoyed the rare sport, however, and good humoredly pocketed our losses. Afterward we rode together through a famous wood, and a curious old stone stairway was pointed out to me. Sitting here Meyerbeer composed the music to 'The Huguenots,' I was told by my companion. With Gérardy I attended a concert at Verviers, given in commemoration of Vieuxtemps. There was a vast audience, composed of the most demonstrative music lovers I ever saw. The lion of the occasion was Ysaye, who played like a god. His performance aroused the wildest enthusiasm. After making a somewhat hurried visit to the famous conservatory in Liège I went to Brussels to spend a short while with Ysaye at his elegant home on Avenue Brugman. His residence is an imposing structure, four stories high, with a brown stone front. On either side of the front walls are incased tablets. One of these is a bust of Wagner and on the other one of Beethoven. The house is sumptuously furnished in up-to-date style. Every possible convenience and comfort can be found there. And the establishment is presided over by Madame Ysaye, a most refined, amiable and intellectual woman, who is, in the scriptural sense, the great artist's helpmeet. This is an ideal home. Ysaye, his wife and children constitute a model household. Their happy domestic life seemed to me a vital argument against the sophistries of those who oppose marriage, and I came away impressed with the truth of the old saying, 'A true wife is the richest blessing that can be bestowed upon man.' But I must not omit to mention the wine cellar. Ysaye is a connoisseur of wine, with a taste so delicately cultivated that by sipping the contents of a bottle he can identify the brand and tell the vintage. He prides himself

upon his collection of rare old wines and is never happier than when treating a guest to some favorite variety. While I tarried in the Ysaye home I was entertained so royally that I was loath to quit the hospitable abode. But I must needs hasten to Paris, to see my friend Pugno.

"I found Pugno at the head of the famous Paris Conservatoire. Before visiting him in Paris, however, I was with him at his summer residence, where I enjoyed elegant hospitality. His wine cellar rivals that of Ysaye and he professes to be as expert a wine taster. Hollman, the violoncellist, was there at the time. In Paris Ysaye, Gérardy and I were guests of Pugno at the same time, and I assure you he entertains with the same elegance that he plays the piano. I shall not soon forget my visit to his home.

"After leaving Paris I went to London. The last evening I spent there was passed at the residence of Mr. Atwater, the correspondent of THE MUSICAL COURIER, who introduced me to a party of distinguished people. I had a chat with Mr. Adlington, the prominent British impresario, who manages Paderewski in England. He will also manage Marc Hambourg when he visits that country. I forgot to tell you that in Berlin I was most courteously treated by Herr Hermann Wolff, the great manager, and that I heard George Liebling play and enjoyed his hospitality, and that in Paris I spent some pleasant hours with Nevada, Henry Joubert and Dr. Palmer. While in London I heard Miss Hortense Paulsen sing. She has a mezzo soprano voice which will make her fortune. It is one of the finest voices I ever heard. When she visits this country and sings ballads she will produce a furor. Well, I believe this covers my trip. I think I have told you all the incidents worth chronicling."

And Manager Thrane hastened to his office to meet a small army of musical people who were impatiently awaiting his coming.

D'Arona and Le Vinsen Return.

Mme. Florenza d'Arona and her husband, Carl Le Vinsen, returned from their highly successful European trip on the steamship Pennsylvania last Friday. Madame D'Arona is overwhelmed with applications from pupils.

A Pupil of Joachim.

Miss Rebecca Holmes, a young and decidedly brilliant violinist, a pupil of Joachim, is winning distinction. She plays with good technic and correct expression, and is attracting much attention this year wherever she appears. Her unaffected manner, intelligent conception and breadth of style and pure intonation give great satisfaction to people who are well qualified to judge of true merit in a musical performance. Townsend H. Fellows, her manager, is arranging dates for her.

Mlle. Flavie van Den Hende.

This accomplished violoncellist played recently at Lenox, and her playing was enjoyed by a large audience. The Lenox Sun had this to say about her performance:

Mlle. Flavie van den Hende was heard in two selections. Those of the Lenox public who have heard this artist know of her splendid command of the sensitive 'cello. Her selections were Fisher's Romance and Popper's Tarantelle. Each was played with musical feeling and artistic discretion. Mlle. Van den Hende's technic is fully adequate to meet all demands of the day. She is a virtuoso. The patronesses at the concert were Mrs. John S. Barnes, Mrs. William D. Sloane, Mrs. R. C. Greenleaf, Mrs. Robert Winthrop, Mrs. Joseph H. Choate and Mrs. W. C. Schermerhorn.

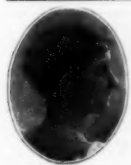
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OCTOBER 24, 1898.

MME. LOUISE GAGE COURTNEY has been appointed conductor of the Y. M. C. A. chorus in Danbury, Conn., and will begin rehearsals to-day. The chorus will consist of about forty gentlemen.

She began her New York chorus class for the season at her studio, 1211 to 1215 Carnegie Hall, on Tuesday evening, October 18. The work decided on is: "The Legend of Don Munio," by Dudley Buck. While this class is composed chiefly of the pupils (ladies and gentlemen) of Madame Courtney, others are admitted on certain conditions, and the chorus bids fair to assume goodly proportions. The first half hour is devoted to tone work, scales and the study of intervals as a help in sight reading, while the remaining hour is given to the study of part music, after which there is an informal soirée musicale, the different members singing solos, duets, &c., and so gaining confidence for more important appearances.

Suppose a hasty cable car conductor injures your forefinger so it is entirely useless for three months, how much are your damages? Depends upon the extent of the injury inflicted upon you in your profession, you will say; \$1,000 says J. Remington Fairlamb, whereat the company holds up its hands in horror, I presume. Yet this just what happened to the well-known composer and organist. In reversing the seats of an open car last July said conductor did this, and now that the injury is well on the mend there is talk of adjusting the damage.

Do you know his three sacred solos?—"The Veiled Guide," "Watchman, What of the Night?" and "Ho! Everyone That Thirsteth!" If not get you to Belder's and see them, for they are all most usable songs, each with a fine climax, effective and not too difficult church music.

Mme Ratcliffe Caperton, representative and assistant of Lamperti, has issued handsomely engraved cards announcing her hours at Hardman Hall, 138 Fifth avenue, Monday and Thursday, 10 to 3. I lay emphasis on the word "engraved" because so many teachers are careless—even slovenly—in their printing, and because such doings do not pay. Madame Caperton prints the following testimonial:

DRESDEN, July 1, 1895.

Mrs. Ratcliffe Caperton is my only authorized representative, and I advise all pupils desiring to study with me to be prepared by her.

G. B. LAMPERTI.

Sedanstrasse 17.

And also this:

Pupils prepared for oratorio, concert and lyric stage.

Special teachers' course with diploma.

Professional course not less than two years at special terms.

Lessons missed by the pupils will be their loss; those missed by Mrs. Caperton will be her loss.

Miss Madeline Brooks, one of her professional pupils, has

been appointed principal of the vocal music at Wolf Hall, Denver, Col., a well-known girls' school, and while it is understood that the young woman obtained this position by sheer force of merit, still it is known that Francis Fischer Powers said a good word for her, in commendation of both her singing and her method. Mme. Caperton is the well-known head of the vocal department at Ogontz; her Philadelphia studio is 408 South Eighteenth street.

Hausrath's concert occurs to-morrow (Thursday) evening, at the Church of Atonement, One Hundred and Fortieth street and Edgecomb avenue, with the following galaxy of stars: Miss Lily Ott, soprano; Miss Anna G. O'Ryan and Russell A. Throckmorton, readers; Miss Johanna Fillian Eichler, pianist; Ethan Allen Hunt, tenor; George Belder, baritone; Albertus Shelley, violinist, and Mesrs. Huhn and Kittridge, accompanists. So many of these artists are well known, with extended reputations that there is no doubt the concert will be most enjoyable. Hausrath himself is a splendid pianist, and this column may be expected to contain proper and detailed mention of his concert.

Jessamine Hallenbeck is a name many of us know, and the owner of which has an enviable reputation as a church and concert singer. Mrs. Alfred Corning Clark, whose husband built and gave the present building occupied by them to the Mendelssohn Glee Club, and who is herself famed for various far-reaching and munificent philanthropies, gave a "housewarming" in the fine new colonial building she finished at Cooperstown, N. Y., last August, intended for a Y. M. C. A., a public hall and a museum combined. Of course there was dancing, a banquet and an elegant time generally, and for the older generation the thoughtful hostess provided ballad music, sung by Miss Hallenbeck. So this young lady traveled all the way up the State and back, some 700 miles, to sing for Mrs. Clark's guests, and those who have had to do with that great-hearted lady know that the singer was well rewarded, both in Uncle Sam's dollars and in genuine appreciation.

Miss Hallenbeck sang at a concert in Long Island City last Thursday evening, and will be frequently heard. She is now soprano of the Yonkers First Presbyterian Church, and has a studio at 9 West Twenty-second street, New York.

Miss R. Leve, a young contralto pupil of Joseph B. Zellman, has been engaged from among many applicants for the position of second contralto at the Church of the Holy Trinity, One Hundred and Twenty-second street and Lenox avenue. Miss Leve has studied for about one and one-half years with Mr. Zellman, her only teacher. Her voice was very small when she first began, but with careful and conscientious training and intelligent study Miss Leve is at present the possessor of a very fine voice, ranging from low E to high A, of full, round and vibrant tone. Everyone hearing her is very much surprised with the favorable results in such a short time. It is due mainly to the excellent work of this young vocal instructor, Joseph B. Zellman, whose pupils are daily becoming better known. Himself a singer as well as teacher, Zellman has a decided advantage over him who is a teacher alone.

Harriette Brower was a Berlin music student about the time undersigned was there for a similar purpose. She studied then with Klindworth, Scharwenka and Von Bülow, having previously been a Mason-Sherwood pupil. That her study was not without result may be seen by her

solo pieces, played in Albany October 10, where she combined with T. Williams-Pearman, tenor, in a recital:

Theme and Variations.....Rameau
Pastorale.....Scarlatti
Dream Visions.....Schumann
Nocturne, F major.....Chopin
Etude, C major.....Chopin
Magic Fire Spell.....Wagner-Brassin

Miss Brower.

Miss Brower is located now in New York, paying fortnightly visits to Albany, her former home, for teaching purposes. Her summer school in the Virgil method was very successful, many teachers from Albany County and Rensselaer County coming to her for a special course.

Who says size has anything whatever to do with ability? Are not the wide-awake, active folk short of stature? Here is Harry Thomas, the Rochester tenor and conductor, not by any means a large chap, but O my! what a worker! He sends me his song recital program, Mrs. Louis E. Fuller, accompanist, with music ranging from Schubert to Buck; another program, given in conjunction with Miss Littlehales, 'cello, and Miss Marie Stilwell, contralto; and finally a newspaper clipping, as follows:

The Brick Church choir will give a concert on Friday evening, November 11, the first part of the program to consist of secular songs and choruses, and the second part will be the song-cycle "In a Persian Garden," the words selected from the "Rubaiyat" of Omar Khayyam, the Persian poet, and the music written by Liza Lehmann for four solo voices with piano accompaniment. The work will be given by the following artists: Miss Clerihew, soprano; Miss Cross, contralto; Mr. Thomas, tenor; Mr. Schlegel, bass, and Mrs. Fuller, accompanist. "In a Persian Garden" will be given on the above mentioned date, November 11, for the first time in Rochester or this vicinity.

This is a sample of the music given at this church:

Prelude (a) Canzonetta, Brewer; (b) Intermezzo, Mascagni; anthem, "O How Amiable Are Thy Dwellings," Barnby; quartet, "And Our Sorrow Is No More," Havens, soprano, contralto and tenor solos and quartet; offertory, anthem, "Recessional," Kipling, De Koven, soprano solo and chorus; postlude, "Triumphal March," Brewer.

Harry Thomas, tenor and choirmaster; Miss Jennie M. Clerihew, soprano; Miss Frederica Cross, contralto; Henry J. Schlegel, bass; Mrs. Louis E. Fuller, organist; chorus of fifty voices.

Mr. Thomas is a vice-president of the New York State M. T. A.

Another up State music man is Orlando J. Fowler, basso, who finds the scales in his music so interesting that he has recently become a member of the Osgood Scale Company! Anyway he sells scales week days and sings them all the time. Fowler has a splendid bass voice, of unusual carrying power, and in this town would be drawing a church salary of \$100 every month.

Louise King that was, now Mrs. Chamberlain, who caused considerable commotion last September—you remember the Coney Island disappearance—was a Murio-Celli pupil, and it interested me to find at her studio a handsome picture with this inscription:

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Gounod's "Redemption" will be sung by the combined choirs of Grace and All Angels' churches, accompanied by an orchestra of twenty pieces, under the direction of J. M. Halfenstein, Geo. L. Miller, organist of the church, at that instrument.

F. W. RIESBERG.

Castle Square Opera Company.

"**L TROVATORE**" opened Monday night to another crowded house. The well-known work was produced with the usual care and excellence which we are now accustomed to see at the American Theatre. The new prima donna, Miss Adelaide Norwood, justified all that was predicted for her. She is indeed a very good artist, and knows how to use her very good vocal powers. As Leonora she looked handsome, and sang and acted with judicious knowledge.

The cast was as follows:

Leonora Adelaide Norwood
Inez, her attendant Zetti Kennedy
Azucena, a gypsy and pretended mother of Manrico Lizzie Machnichol
Manrico, the Troubadour Jos. F. Sheehan
Ruiz, his follower Algernon Aspland
An Old Gypsy E. B. Knight
Count di Luna, a rival of Manrico Wm. G. Stewart
Ferrando, follower of the Count E. N. Knight
* Wednesday evening and Saturday matinee the part of Inez will be sung by Martha Hofacker.

The alternating artists this week are Miss De Treville—Leonora; Mr. Lavin, Manrico; Mr. Chase, Di Luna; Miss Romaine, Azucena. The large chorus was again one of the features.

Barna's Success.

A CABLEGRAM from Coburg, Germany, on Monday states that Marie Barna, the American soprano, made a great success there as Senta in the "Flying Dutchman."

They know something about that opera in Germany, and have had great Sentas in musical centres, and therefore it must necessarily be a great triumph for Marie Barna.

Apollo Club.

At the annual meeting of the Apollo Club held last Monday night, Rev. Dr. Burise, of the Marble Church, was elected president, to succeed Mr. Sheldon. W. R. Chapman was re-elected conductor.

Another.

DALLAS, TEX., October 30, 1898.

Editors The Musical Courier:

We beg to announce the beginning of the publication of the *Musical Observer*, and would be pleased to have you extend the courtesy of exchange.

Fraternally,
MUSICAL OBSERVER.

Mrs. Marshall Pease.

Mrs. Marshall Pease is attracting attention in musical circles, and has secured a number of dates, among them an engagement to sing at one of the Sorosis affairs; another at the New England Society dinner, a musicale at the Majestic and with the Musarian Society. Her manager, Townsend H. Fellows, is having many inquiries for her this season.

In "The Merry Wives of Windsor."

Heinrich Meyn, the baritone, is to sing with the Musarian Society in "The Merry Wives of Windsor." Townsend H. Fellows is having many inquiries for Mr. Meyn this year, and everything points to a successful season for him. His voice is powerful in his heavier selections, and yet he can sing the daintiest little ballads with a tone so clear and bell-like that he delights his audiences. His voice has that rich, sympathetic, vibrating quality so rare, and his accent and enunciation are admirable.

Musical History of Wilmington, Del.

THERE are very few cities in the Union of the size and population of Wilmington that are not further advanced musically than it. The estimated population of Wilmington is 70,000 souls, some of which are musical and the balance otherwise. Up to the year 1870 Wilmington had no musical history whatever. It has been said that Jenny Lind once visited here, but no authentic proof can be secured to verify the statement. One of the earliest musical organizations ever fostered here was the Diamond State Band, in which the names of Joseph Stoeckle and George Ellinger were prominent, the leading clarinet and cornet player respectively. This was 'way back in the early seventies. The population were all engaged in money getting and paid little heed to music in any shape, and so far as I can learn the band rehearsed in the rooms of a fire company for want of better quarters.

The first public place of amusement was the Odd Fellows' Hall, which still stands at the corner of Third and King streets. It has been the scene of many a "bum" show and the finish of several. The principal place of amusement in the city is the Grand Opera House, built in 1872. This is a very large and comfortable playhouse, with a very large stage and ample accommodations. For twenty years it was successfully conducted, and some great artists appeared on the stage there, and in fact it is so conducted now, but no great musical attraction has appeared there for five years. I may say ten years, with the exception of one appearance of the Seidl Orchestra. There are two other theatres, the Bijou, opened about 1886, and the Wonderland Theatre, giving vaudeville shows and continuous performances. The latter theatre is patronized principally by children. The Bijou is for rent!

Now for a resumé of the earlier events: The first musical club of any importance that attempted the study of classical music was the Beethoven Club, organized March, 1877, by a few local amateurs—J. N. Carswell, W. Stewart Allmond, John Greiner, John D. Kurtz and Walter Bacon. They had rooms in the Grand Opera House, or Masonic Temple, as it is called. Their first concert was given June 14, 1877. The program contained the following:

Sonata, op. 13 Beethoven
Concerto, op. 37 Walter Bacon
Trio, piano, violin and 'cello Kreutzer
Jno. Greiner.
Third Air, Varie Haydn
Henry Albert.
Concert March, for piano Kuhe
J. D. Kurtz.

The members were as follows: Henry Albert, first violin; Walter Bacon, first violin; Jno. E. Greiner, second violin; Edwd. Gambrill, viola; C. S. Shields, flute; J. D. Kurtz, piano and 'cello.

This club continued to rehearse until the next season, when the piano-player went to Leipsic, one of the violinists went to Baltimore to lead an orchestra and another went away to study law, which caused the club to disband. After this a few years came the Philharmonic Orchestra, made up of amateurs and conducted by C. B. Rhoads, then a prominent singing teacher, and afterward elected Mayor. However, he drew more inspiration from Bock than he did from Bach, and he really was not a man of ability, and this orchestra lasted only a short time and then went to pieces. In the meantime, the band fever had laid hold on some of the musicians, and the two principal brass bands of the city were formed, the First Regiment and Hyatt's Military Band, which will be described later. In addition to this, the Millard Club was formed for the study of choral works, with C. B. Rhoads as conductor and Ferdinand Fulmer as accompanist. Fulmer was a fine musician and he was virtually leader of the club. He is now dead. Like the Philharmonic Orchestra, the Millard Club went up also. From its ashes sprang the Tuesday Club, also conducted by Rhoads. This club went up. Rhoads is dead also. Very

brief, but true. The Tuesday Club, however, gave some fine presentations of the "Creation" and other oratorios, with the assistance of the Germania Orchestra of Philadelphia and really did have some good singers.

These events bring us up to about 1887. Shortly after this came Anton Sireleski, and gave a piano recital in the Institute Hall, which was poorly attended. In 1887 the Haydn Amateur Orchestra was started, with Jule Reybold conductor. They played fairly well, and were mostly pupils of Reybold. He is, or was, a versatile musician, playing anything well enough to make a living, combined with considerable nerve. He is now traveling with a circus, and was once the great musical wisacre of Wilmington when he was leader of the Opera House orchestra, the great goal of all aspiring amateurs. But—the Haydn went the way of all flesh and is now a thing of the past, having hardly lasted a year.

On February 17, 1888, Italo Campanini and his Grand Operatic Concert Company came to the Opera House. It consisted of the great tenor and Sofia Scalchi, contralto; Signor Galassi, baritone; Miss Griswold, soprano, and Mme. Metaura Torricelli, violinist. Signor Alfredo Gore was conductor and accompanist, and D. De Vivo was director of the tour. The violinist played De Beriot's Seventh Concerto, and Signor Campanini sang "Salve Dimora," and the finale of the concert was a duet between Scalchi and Campanini. The concert had about seventy listeners. I was one of them. Then on April 25, the same year, Theodore Thomas came with his orchestra. The soloists were Emma Juch and Victor Herbert. Juch sang Gounod's "Ave Maria," and Max Bendix played the violin obligato. Victor Herbert played Servais' fantasia on Schubert's "Le Desir," and the principal orchestra numbers were "Tannhäuser" Overture, Beethoven's Seventh Symphony and Saint-Saëns' ballet music, "Henry VIII." They had another audience of about seventy. I was one of the seventy. It was too rich for the blood of the people, although the small audience enjoyed it immensely. In 1887 Jule Reybold, violinist, actor, &c., announced that he, in conjunction with Charles Young would found a musical and dramatic school in Wilmington. It burst, however, like bubbles in air, and was never founded. The same year it was announced that a musical and dramatic association was formed, with W. J. Fisher, a local singer and real estate agent, as president, and N. Dushane Cloward as secretary. It never amounted to anything. I believe Cloward is in Washington or somewhere. The latter place would be better suited to his talents.

The Grace Orchestra was organized about this time, and is still actively rehearsing. I will discuss this further on.

On October 13, 1890, the Elite Orchestra was formed, composed of a lot of amateurs and dance musicians. It lasted about three years, and is now among the unspeakable things. The leader is a street car conductor now and the solo clarinet is a letter carrier, which goes to show they were not a success musically. On October 11, 1891, Frank Steubgen, then leader of the Opera House orchestra, collected a lot of musicians, about thirty, and gave a concert in Eighth Street Park, then the only public square in the city. A collection was taken up among



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In February, 1892, a male chorus was organized, named the Ferd. Fulmer Chorus, in honor of the dead musician I have mentioned. They gave a concert in the Opera House that year, which was well attended. It is sunk into oblivion. In this year a musical paper was started, called the *Local Graphic*. It has joined the things of the past. A concert was also given for the benefit of the Russian sufferers by the opera house orchestra, and the Grace Orchestra were to assist them, but through some jealousy they backed out. The concert was a fair success. The Remenyi Concert Company came here also in 1892. He had another audience of sixty-five. He came on the stage and cast a contemptuous glance at the luckless audience, and then brought his bow down on the strings with a swipe that froze the marrow in one's bones.

In May, 1893, an old skating rink was transformed into an auditorium, and was opened by a grand concert, assisted by the Castilian Troubadors, of Philadelphia, and the Grace Orchestra. The same year Ovide Musin and his concert company played there to a small audience. This place is now only used for political meetings or church fairs, &c.

On May 9, 1895, Steubgen's String Quartet played a concert in the Opera House. Strange as it may seem, no string quartet appeared on the program, it being a mixture of everything but string quartets.

On June 3, 1895, the Wilmington Chorus, having been formed a short time before, gave a concert in the Opera House, with Arthur Hartmann as violin soloist. This concert was fairly attended by friends of the members. It is also a thing of the past. There have been several musical, dramatic and educational institutes started here, but they have never been a success. One was started at 1703 Market street by Miss Wormley and Mrs. Darlington, but never amounted to anything. Another was started at the rooms of the old Warren Club building, on West street, with good teachers, all of whom were artists—from Philadelphia, however—but I doubt if they ever secured a pupil. This state of affairs shows conclusively that Wilmington cannot be called a musical city, even by its most loyal resident. Facts are hard things to deny. I will now give a brief outline of the organizations which do exist. The principal ones are the Musical Art Society, the Grace Orchestra, First Regiment Band, Hyatt's Military Band, the Delaware Saengerbund, and I may say the orchestra connected with the Grand Opera House, as it is an organization even though it is kept up in a different way from the bands, &c.

The Musical Art Society is the most stable one of those I have mentioned. By that I mean it is the most advantageously situated, being kept up by the Four Hundred. There are, however, some good musicians in it. This is its second season. It is principally conducted in the interest of vocal music, and has rehearsals in the Century Club rooms, conducted by T. Leslie Carpenter, a local pianist. The Beethoven String Quartet of Philadelphia has appeared there, and last season the public had a chance to hear several fine soloists, but the concerts were not too well attended. E. A. Brill, an artist from Philadelphia, produced some fine works in his violin recitals. He has done more to educate the public in good music than any other violinist who ever came here, being an artist whose resources and abilities become known and improve on acquaintance. He is contemplating a series of recitals this season, when he expects to play the Beethoven Concerto. Then the 'cellist Listemann appeared at the Century Club last season at one of the concerts of this society. If there is any deficit the members are able to pay it, consequently it has a good chance for existence. Mrs. Gawthrop, Mrs. Bannard and Miss Flinn are some of the leading members, being lovers of music in the best sense, and are untiring in their efforts for the success of the society.

The next is the Grace Orchestra, so named from having been formed from the Sunday school of Grace Church. It has long since departed from the church, however, and is ready to accept any kind of an engagement. It numbers about eighteen men, and boasts of the only oboe and bassoon player in the city. It was organized in 1886 by J. N. Robinson, who has been its leading spirit ever since, hav-

ing successfully managed it and conducted it through local musical storms and disputes and even boycotts, and the thing still lives. It has given concerts regularly for twelve years in churches and halls, very rarely making their own expenses, the deficit being paid by its manager, Robinson. It has always had directors from Philadelphia. The first was C. H. Lauer, then Henry Fehling, John Meyer, and lastly Brill, who now has it in charge, and has worked it up so that the orchestra played Schubert's B minor symphony at its last weekly rehearsal. But irregularity of attendance has been, like many another organization, its greatest drawback, at some rehearsals there being twenty-five men present, at others hardly a dozen.

The First Regiment Band comes next. It has been active in existence longer than Grace Orchestra. John Wallsmith is the leader of this band. He is a cornet player of poor ability, and his knowledge of band conducting does not exceed that of his cornet playing. He is a good fellow, like many others, but that does not do much good for the band.

I will now speak of the Hyatts Military Band. It was organized about the same time as the First Regiment. It is conducted by Walter Walls. To say that he has a big head is putting it mildly. But I will not trust myself to write further of this. I may overstep the bounds of professional criticism. Both bands contain about sixteen men, and hardly one man in the First Regiment Band has not played in Hyatt's, and vice versa, but they are all the time roasting each other, and I can say, with my hand on my heart, that there are not over three first-class musicians in both bands put together. Each have a lot of local press notices which, you know too well, is the most pernicious system employed by the press of the present day, as no local critic dare criticize them at the cost of his life. However, from excursions and politics, they all make considerable money.

I next come to the Delaware Saengerbund. This is made up of the music-loving and well-to-do Germans. They have a hall of their own, and they do sing their glees and choruses well. I will explain the secret of their success. Wilmington is a dry city on Sunday. You cannot even get a soda water on Sunday. I was in the rooms of the Saengerbund a few Sundays ago, and I saw about thirty members and well-known business men, all well supplied with lager. I suppose it is the proper thing, though, as beer and music abound in their country. I may add that I did not go in there to sing, neither did the friend I was with.

Next comes the orchestra connected with the Grand Opera House. It is composed of the best musicians in their line the city contains, led by Samuel T. Compton, a violinist of genuine ability, and in fact, the hardest working student in the city, and as he is studying under Gustav Hille in Philadelphia, gives evidence that he is ambitious. This orchestra, though not as large as Grace Orchestra, plays all the standard overtures, and is probably as good as any theatre orchestra met on the road. Some of its members have not acquired all the necessary experience, but they have the chance for improvement and will improve, as their past performances have shown. It is the best musical organization in the city, technically speaking.

There are two string quartets in the city, the Haydn and Mozart. The former is composed of Samuel T. Compton, first violin; A. C. Dennis, second violin; Geo. Albert, viola, and Geo. Compton, 'cello.

The latter is composed of J. L. Dashiell, first violin; Frank Wilson, second violin; C. M. Baird, viola, and Frederic Becher, 'cello.

They are both young and ambitious and practice regularly.

Of church choirs I can say but little, as there are no important ones, except the Catholic choirs, and they are badly in need of good leaders.

What I would judge as the best choir in the city, St. Paul's R. C. Church, has the poorest leader. When he starts to beat time he becomes excited and stops beating entirely, which he did several times upon one occasion when an orchestra was assisting the choir. His wife is a good singer, and I suppose if they fired him she would quit also.

The choir of Calvary P. E. Church is practically in the same boat, as the leader there has not even ordinary abil-

ity, and the organist, Miss Carrie Saring, a talented young woman, is virtually the leader, although he gets there ahead of her in securing his salary, and they are frequently a year behind in the organist's salary.

There are two really fine pianists in the city. J. D. Kurtz, Jr., and Miss Martha Bradfield. Kurtz studied in Leipsic, and Miss Bradfield is a graduate of a Philadelphia conservatory. Among the few other good pianists I can name are W. M. S. Brown, also organist at St. Paul's R. C. Church; T. Leslie Carpenter, J. D. Maier, Jr., Miss Saring, mentioned above; J. D. Hildreth, E. J. Mulhausen, Florence Fisher, Frederic Becher and Mme. Olga Baumann. There are lots of thumpers and bangers, very few of whom are not teachers. Many of them have old pupils who have never practiced a scale and can't tell in what keys their "pieces" are written. I know one child studying with a Miss Dill, who is playing Sousa's marches in such horrible fashion that the law should interfere. This pupil has never had scales to practice and can't count time at all on an ordinary exercise. It is a shame, but it is so, and being acquainted with them, I can give the pupil's name and address. Not only that, the fond parents are indulging in the hope that their daughter may be in a position to soon make her living teaching music. May the Great Spirit warn the unfortunates who may fall into her hands!

The newspapers are very alert to all local happenings, but music is not in their line, and they cannot be blamed, hardly. There is no use for musical criticism here, consequently, it is not given. Every local dance player is called "professor" in the papers, and a man who would say ill of a local performance would be called mean; in fact it does seem hard to say ill of men you meet every day, but one wants the truth once in a while and I am giving it, without fear or favor. The town has a small army of violin players in various stages of ability. I can only name two who may lay claim to the title of first-class in all respects—S. T. Compton and Elizabeth Swift. Other young and ambitious students of more or less ability are A. C. Dennis, J. L. Dashiell, Alfred Frisch and Frank Wilson. When I say ambitious I mean hard working, as ambition minus work amounts to nothing. There are others who make lots of money, Geo. Luckman, B. F. Raunsley, J. B. Ritchie and a few others who play for dances, &c., and think they know all about music—at least they have long since quit taking lessons, but they cannot play. The best violin player practices five hours a day, and I have known him to practice ten hours in a day, but they don't take their violin in their hand only when they have a job. John D. Taylor is the best local cornetist, and is working hard to improve. We have a fine clarinet player, John Grella, and a fine flutist, John L. Ritchie. It is gratifying to me to state also that the ones who are practicing and studying music are gentlemen and conduct themselves as one musician should toward another, but the smaller fry are continually on the "outs" with each other.

Of composers we have several local ones, principally piano pieces, and a few songs. Samuel Compton, of the orchestra connected with the Grand Opera House, is the most competent. He has composed some fine marches and theatrical music, overtures, &c., and possessing the ability to score effectively and correctly for orchestra has had considerable success. In fact he is about the only musician in town who is an authority, having been for fifteen years actively engaged in theatrical work and hard study in all branches of music, and actual experience has rendered him competent for most any kind of musical work. W. M. S. Brown has composed a few piano pieces, some of which have had a good local sale.

All the people musically inclined have to depend on Philadelphia for their concerts, recitals, &c., and as the majority are not able to pay their car fare, &c., they stay home. Nearly all the members of the brass bands think their band is the only one, and I doubt that one-third of the whole number ever attended a symphony concert. And you can imagine the condition of the press when one of them describes the slow movement from Mendelssohn's violin concerto as "minor concerto andante from Mendelssohn's E." We have a few fairly good singers. Miss Mary K. Theilman is a very pleasing singer, with a good style and much ability. R. W. Wolters and J. V. Har-

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bert are among the best male singers. J. T. Clymer is a good, conscientious vocal teacher, and maintains a well-appointed studio. But to sum up the whole situation, the musicians are all handicapped by lack of all appreciation from the public, for after all that is the great inspiration, and art is doubly sweet when one can see the results of their labors assume tangible form in the shape of dollars. And until the public become alive to the facts and patronize music and musicians I predict that it will ever be thus. Uno.

Society Wedding and Music at "The Elm."

THE wedding of Mrs. Blanche Lanman-Chapman and Clarence Alfred Carr, U. S. N., at the home of Col. and Mrs. A. C. Tyler, at New London, on October 19, was a society event at which many well-known people from New York, New London, Norwich and elsewhere were present as guests. The ceremony was performed in the music room beneath a canopy of pink chrysanthemums, a bower of blooms, the work of Small, the New York florist. The bride is a daughter of the late Admiral Lanman, of Norwich, and a cousin of Mrs. Tyler.

The music was by an orchestra of eleven pieces, under the direction of Frederick C. Wight. The wedding supper was served on the spacious inclosed veranda, the guests being seated at small tables. This was followed by musical selections, for which well-known New York vocal soloists had been engaged.

George Eadie Morris, soprano, and Mrs. McJames, contralto, gave a splendid rendering of Waldteufel's duet, "The Students." James Metcalf, baritone, sang Schumann's "Two Grenadiers" charmingly. Mme. Nina Rathbone gave an aria from Mr. Wight's opera, "Celeste," and in response to an encore, "Oh, Heart of Mine," another of Mr. Wight's compositions. Madame Rathbone is to sing the title role in Mr. Wright's opera, "Gabrina," which is to be produced in New York this season.

Lieutenant and Mrs. Carr departed on the evening express, but most of the guests remained to a late hour, many from New York and Washington leaving on the Norwich line steamer.

All the arrangements for the wedding were in the exquisite good taste and liberality for which Mrs. Tyler is noted.

Louis V. Saar.

Louis V. Saar has resigned his position as music critic of the German *Herold* and will write about musical matters of this city as regular correspondent of prominent German papers in the West and of the *Frankfurter Zeitung*. His address is Steinway Hall or No. 108 East Eighty-second street.

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SALT LAKE CITY.

SALT LAKE CITY, October 10, 1888.

THE THIRD NATIONAL EISTEDDFOD.

THE principal event of the fall season was the Third National Eisteddfod, which opened its session in the great Tabernacle on the afternoon of the 5th. The Cambrian Society of Utah bent every effort toward making this series the most successful yet attempted. Dr. Joseph Parry, of the College of Music at Cardiff, Wales, acted as adjudicator, and Judge H. M. Edwards, of Scranton, Pa., was conductor and general manager. The contestants came from all parts of Utah and the neighboring states.

WEDNESDAY AFTERNOON SESSION.

The program opened with the singing of "America" by about a thousand children of the public schools, also the entire audience, accompanied by organ and brass band.

President A. S. Thomas, of the Cambrian Association, formally opened the Eisteddfod with a speech, in which he thanked the citizens of Salt Lake City for their interest in this institution of Wales, and the officials of the Mormon Church for the use of the Tabernacle. He then introduced the officials of the Eisteddfod.

The prize of \$200 in the military band contest was won by the Knights of Pythias Band, under the direction of Prof. Anton Pederson, and in addition received special commendation from Dr. Parry. The ladies' quartet prize was won by Misses Ferron, Derr, Tyler and Dwyer.

Mrs. Emily E. Woodward, of Boston, the soprano soloist of the Eisteddfod, sang an old Welsh melody which greatly pleased the audience.

H. S. Ensign, baritone, sang "The Minstrel Boy." Miss Crissie Lawson was the only contestant in the pipe organ competition, and she was pronounced well worthy of the prize.

In the children's chorus contest there were four entries. The two prizes offered were won by those led by Prof. Evan Stephens and Willard Christopherson.

Miss Lottie Levy, the contralto soloist of the session, who has just returned from London, closed the program with "Oh Leave me Not, Dear Heart."

WEDNESDAY EVENING.

The program opened with the Welsh national anthem, "Land of My Fathers." Dr. Parry, in splendid voice, sang the solo, and the Tabernacle choir, the audience and the organ joined in the chorus. The hymn is one of great strength and beauty. The contests and solo numbers for the evening were of particular interest.

The male chorus contest was won by a chorus of fifty voices under the direction of Evan Stephens. They rendered the allotted numbers, "The Crusaders" and "All Through the Night," exquisitely.

The baritone solo prize was easily won by Willard Christopherson. The soprano solo prize was awarded to the only contestant, Miss Lillie Pye, a very young girl, with an unusually sweet voice.

The important event of the evening was the competition for mixed choirs of not more than fifty voices. The choir from Tooele, Idaho, led by Evan W. Arthur, won first prize, and the second was awarded to the Lehi Utah choir, under the direction of Prof. E. Beesley. The program closed with the singing of Dr. Parry's "The Tempest," by the six choirs which competed in the last mentioned contest, under the baton of Dr. Parry himself.

The soloists for the evening were Thomas Ashworth, tenor; Mrs. Woodward, who charmed the audience with the "Swiss Echo Song," and Mrs. F. B. Hamilton, who rendered a composition of Bach on the great organ. Gordon Jones, of Denver, the baritone soloist, gave "The Spirit of the Deep" in good style.

THURSDAY EVENING.

What might be characterized as the most unique feature of the whole entertainment took place on this evening. Miss Nannie Tout, a prodigy from Ogden, Utah, aged thirteen, was announced to sing a soprano solo.

As she stood on the platform in her little white frock with the curls falling about her face, she did not look over nine years old, and when Manager Edwards said she would sing an aria from "Ernani," the audience was positively

startled. Well, there is no need to analyze; she sang the aria with a richness of tone quite unheard of in a child, with a force of expression quite beyond her years and experience and with a fairly good enunciation. The unthinking audience went fairly wild with enthusiasm over this unusual performance, but I daresay that not one out of every twenty-five thought of the child's good. Allowed to sing such music with all its vocal gymnastics, where will that voice be by the time she reaches the age at which girls usually start to sing? And what of the strength of the little body, every part of which, from the toes up, was twisted and contorted with the difficulty of the rendition the other night? It is a pity that there is no Gerry Society in Utah, to possibly save for art what is being recklessly used for novelty.

The opening number of the Thursday evening session was the "Soldiers Chorus" from "Faust," by the Tabernacle choir. "A Serenade" was given as an encore, and was most beautifully rendered.

Madame Swenson's Ladies' Chorus won the prize in the ladies' chorus contest, with the enthusiastic indorsement of the entire audience. This chorus is famous for its admirable work, and is regarded as one of the best musical features of the city.

The tenor solo contest was won by R. J. Thomas, of this city. The selection was "Every Valley Shall Be Exalted," from "The Messiah."

A very close contest was the male quartet competition, between the Utah Quartet, of Salt Lake, and the Apollo Quartet, of Ogden. Both were excellent, but the adjudicator awarded the prize to the Salt Lakers, who were Thomas Ashworth, Alfred Best, W. G. Patrick and Willard Christopherson.

Another decision rendered difficult by the excellence of the competitors was the contralto solo contest in "The Creole Lover's Song," by Dudley Buck. The prize was awarded to Miss Emma Ramsey, of Provo, Utah, and Dr. Parry expressed regret that he had no second prize to award, as Miss Elsie Barrows, of Salt Lake, was well worthy of it.

The grand choral contest for a prize of \$500 and a gold medal for the conductor excited much interest. A second prize was also offered—\$100 and a baton to the conductor. There were five entries. The Salt Lake choir, under the leadership of Professor Stephens, won the first prize, and the second was awarded to the Ogden choir, directed by Squire Coop.

The soloists for this concert were John Robinson, in an aria from "Lucrezia Borgia;" Mrs. Emily E. Woodward, in a solo from "La Fille du Regiment," and C. M. Harris, of Logan, in two violin selections.

FRIDAY EVENING.

There were no contests on this evening, but some of the successful competitors appeared on the program. The Salt Lake Male Chorus gave the "Crusaders," and Mrs. Swenson's chorus sang "King's Roses," both the pieces which won the prize. The other numbers were given by H. S. Ensign, Mrs. Woodward, Miss Levy, Professor Daynes, Mrs. Lizzie Thomas Edwards and John P. Meakin.

The victors in the contests were awarded their prizes, and the program closed with "The Hallelujah Chorus" from "The Messiah," by the combined choirs, led by Dr. Parry.

SATURDAY EVENING.

The close of the festival was a lecture concert by Dr. Parry. He gave short sketches of the lives and works of Mozart, Schubert and Beethoven, and musical numbers were rendered by Professor Daynes, the Tabernacle choir, Mrs. Woodward, Mrs. Edwards and Dr. Parry.

Dr. Parry started immediately after the session for his home in Wales, after a most enjoyable visit in Salt Lake. Many dinners and entertainments were given in his honor. E. C. C.

SALT LAKE NOTES.

The Salt Lake Opera Company gave its first performance of the season at the theatre on the 8th. The opera was Strauss' "The Queen's Lace Handkerchief," and it was most carefully staged, with every attention given the costuming and scenic effects. Miss Sallie Fisher, as the

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queen, sang and acted well and looked charming. Miss Louise Savage, as Irene, was heard to good advantage, and sustained her previous good record. Mr. Goddard and Mr. Pyper are old favorites, and were well received, and the comedy parts were handled by Mr. Spencer, Mr. Campbell and Mrs. Nell Brown. The opera is on a par with the previous productions and the organization reflects great credit on its efficient manager, H. G. Whitney.

The Orpheus Club has begun rehearsals for the year, and has made elaborate plans for the new series of subscription concerts. It is rumored that this season's concerts will far surpass those of last year, and the public will need no further assurance of excellent entertainment. Solo performers will be obtained from Eastern musical centres, and the club itself, always a favorite organization in Salt Lake, is said to be in better trim than ever.

The Euterpe Club held the first recital of the season at the Ladies' Literary Club rooms, the subject being "Wagner." The club membership has been increased to sixty and a beneficial and delightful season has been planned.

The Chaminade Chorus has commenced its regular rehearsals for the season, and will no doubt make its appearance in concert during the winter. This chorus is the youngest in the city, but its capacity for serious work is well known, and the public anticipates its debut with much pleasure.

The Flanders Amateurs, pupils of Miss Gratia Flanders, gave their first recital at the Literary Club last week for relatives and friends. The pupils' recitals of Miss Flanders afford an excellent entertainment, as well as attract attention to progress.

Miss Sallie Fisher's many friends will regret her early departure for New York, but wish her all success in a wider field.

Miss Marion Henderson, of the Chaminade Chorus, is frequently referred to as "the best accompanist in the city." She is in great demand for her excellent work.

Mrs. E. D. Knappen, of San Francisco, is a recent acquisition to the vocalists of the city, and has opened a studio on North State street.

E. C. C.

SCRANTON.

SCRANTON, Pa., September 29, 1898.

THE coming season promises to be musically a fertile and interesting one. The teachers and pupils of the Scranton Conservatory, together with other Scranton singers, are already rehearsing Sullivan's "Gondoliers," and hope to present it to a packed house about Thanksgiving time. The cast for this bright little opera is made up entirely from local talent, under the direction of Henry S. Dixie. Mrs. Kate Crossin O'Brien, Miss Timberman and F. Emrick will fill leading roles.

In the latter part of October we are to have a Peace Jubilee Concert by the Seidl Orchestra, augmented by a local chorus of 100 picked voices, under the capable leadership of Amos Whiting, late of Boston. The chorus met this week for the first time and the rehearsal indicated a marked success for the concert. Mr. Whiting is a brother of the noted organist, George Whiting, of Boston, and has recently taken up a permanent residence in Scranton. His announcement circular contains some excellent references in regard to his efficient work as teacher of voice, and doubtless many of the men singers here will take advantage of this excellent opportunity to secure good instruction, as Mr. Whiting's coming fills a long-felt want, viz., a good male teacher for the male voice. As a rule, a woman teacher can do very little toward developing a man's voice. There are exceptions, but they are comparatively few.

Mr. Whiting is talking of making the Seidl chorus a permanent affair, with the object in view of giving a May music festival. As he comes directly here from the home of music teachers, i. e., New England, he will understand thoroughly the art of working one up successfully, and we hope Mr. Whiting will meet with enough encouragement to enable him to carry his plan through.

We have a number of music schools here now. Several new ones have opened this fall, and there are any quantity of private teachers. Mr. Southworth and Miss Freeman had a very promising opening this month at the Southworth studio, in the Powell building. Mr. Southworth has probably the most attractive studio in town. It is very large and is handsomely furnished, and there are Persian rugs, handsome pictures and bric-a-brac galore.

Haydn Evans has opened the new Scranton College of Music in the Keystone building. He has associated with him Dr. Mason, of Wilkesbarre, who takes charge of the vocal instruction, while Mr. Evans has the piano and organ work. Mr. Evans is one of the favorite teachers, and always has full classes. Dr. Mason has been one of the leading voice teachers of Wilkesbarre for a long time, and still spends part of the week there.

Miss S. Louise Hardenbergh, technic and Virgil Clavier specialist, has severed her connection with the Scranton Conservatory, and with Perlee V. Jervis, the well-known pianist of New York, has opened the Jervis-Hardenbergh Piano School in the Carter Building. Miss Hardenbergh is one of the best teachers we have, and she, with Mr. Jervis, will doubtless have as much teaching as they can attend to, as they are both well known for thorough work.

The Thiele School of Music for voice, violin and piano has also opened promisingly, and with the Schilling School of Music fills out the list of schools.

J. Guernsey, who is one of our leading music merchants here, has just finished and opened a beautiful building on Washington avenue, fully up to date in all details, with mu-

sic hall, elevators, &c., and a number of music teachers have already secured studios in this admirably appointed building. Here are to be found Albin Korn, teacher of piano; Mrs. Wilcox, teacher of voice, and Mr. Whiting, teacher of voice.

On Monday evening at the Conservatory a lecture in German on "Astronomy" was given by the Rev. J. Randolph, assisted by Miss Grace Spencer in German songs. Mr. Randolph, who is the pastor of St. Peter's German Lutheran Church and professor of the German language at the Conservatory, is an able pianist and a patron of all musical events.

On Thursday evening at the Conservatory Mrs. J. A. Pennington will give the first of a series of lectures on the "History of Music." The subject for the first lecture will be "Primitive Music," illustrated by crayon sketches and examples by voice and piano. Mrs. Pennington is a very fluent speaker in public, and the lecture will doubtless be an enjoyable one.

Miss Julia Allen, who is a pupil of Ovide Musin, leaves Scranton the first of October to accept a position as assistant in the Musin Violin School in New York. Miss Allen has a large class of violin pupils here, who show by their work that they have an exceptionally good teacher. Some of the pupils will go with Miss Allen to New York. The music clubs have not taken a fresh lease of life yet for the winter's work, but probably will start soon.

There is to be a Women's Music Club started, modeled somewhat after the Sacramento Saturday Club, taking in pianists, vocalists and violinists, with both active and honorary members.

HARRIETTE BALDWIN BALENTINE.

LEAVENWORTH.

LEAVENWORTH, Kan., September 24, 1898.

WEDNESDAY A. M., the 21st inst., was a gala day in the Catholic world. The morning was beautiful, and through the courtesy of the Catholics in issuing tickets for seats to the Protestants many mingled in the throng which poured into the cathedral upon the occasion of the consecration of Right Rev. J. F. Cunningham as Bishop of the Diocese of Concordia.

Every seat in the great cathedral was filled long before the ceremony. There was an audience of 1,500 people, nearly all friends of the bishop, for this city had been the seat of his labors for many years, and Father Cunningham was beloved by all.

The decorations were attractive and pure in art, harmonizing well with the glitter and pomp of the altar, which was filled with other bishops, dressed in their scarlet and purple robes, mitre shaped caps, gold chains and trains, seated on one side, with the monks and abbots from the monastery at Atchison in the rear. On the other side were the visiting fathers, of whom there were about one hundred. It was a magnificent pageant, and surpassed everything ever attempted in Kansas before.

The musical part of the program was in keeping with the rest. For months John N. Joerger, director of the cathedral music, had been visiting the surrounding cities and engaging their best singers, soloists, instrumentalists and chorus singers. His labor was arduous, but it was done with an interested and loving spirit; nothing but the best would do, and the excellent program given, without a jar, attested his ability in making his selections.

Prof. Frank Hair, of Baldwin University, the organist of the cathedral, played the Coronation March by Whitney during the entrance of the procession into the church. The organ of this church is one of the Piltchors make, a magnificent memorial to the memory of Bishop Meigs, formerly bishop of this church. The mass sung was "La Celebre Missa Pro Pace," by the French composer, Theo. Von La Hache. It was sung with good interpretation. The quartet "Ecce Sacerdos" was sung by Miss Jessie Cole, of Kansas City, Mo.; Miss Gertrude Wyann, of Topeka; W. H. Lieb, of Kansas City, and Charles Reeske, of Topeka, a quartet of soloists of whom good work was expected and given. Miss Cole and Miss Wyann sang the "Kyrie." Mr. Lieb and Miss Cole sang the solo "Gratias Tibi" with correct phrasing and shading. Her execution was good and showed a sweet voice well trained. Miss Bertha Rohr, of Atchison, was heard in one of the magnificent solos, her voice easily filling the church. Nor can we speak but with commendation of the young debutante, Miss Grace McGonigle, of this city, who sang "Salve Regina" with much success. She should go on with her voice cultivation; it is worth while.

The "Offertory" was played by Mr. Anov, cellist, and Mr. Masino, flutist, of Kansas City. Although the selection, "Angel Gesang," was well played, it seemed a little out of place, when the magnificent organ could have filled all of the requirements of the occasion. They sounded "thin."

At the conclusion of the ceremonies, which occupied over four hours, the Pontifical Grand March, composed by Mr. Hair and dedicated to Bishop Cunningham, was played, forming a fitting finale to a beautiful ceremonial morning. We say, with Father Dalton, of Kansas City, who preached an able sermon, "God speed you." Ad multos annos.

We had the pleasure of a lovely visit in Atchison, twenty-five miles up the river, and looking over the musical interests there we find a large number of amateurs, with only the Professors Davies, violin, cornet and piano teachers in Midland College, as directors. There is a need of some large minded, experienced leader, who is capable of uniting the elements, and there is material for fine

chorus work for a vocal teacher and a thoroughly good musician.

While there your correspondent gave Sunday afternoon drills in hymnology in the Congregational Church, which excited so much interest that I was invited to remain and direct an oratorio or some other fine work this winter. Much sorrow was expressed that other engagements will prevent my acceptance. But "the field is white for the harvest," and I am glad to be able to write this—to those waiting for a like opportunity through your valuable columns. There is no doubt that Kansas is a musical State, and the contests at Hutchinson each year do much for its development.

ELIZABETH R. JONES.

CLEVELAND.

CLEVELAND, October 18, 1898.

CLEVELAND has arrived, that is, the fair Forest City has thrown off its swaths of provincialism and at last stands revealed as a musical city.

We have an influx of professional material; the strangers come with highest credentials. Among them are J. E. Fancher, who has established himself as a vocal coach. Mr. Fancher has enjoyed association with many artists and he has studied with the best of teachers in this country and in Europe.

Mr. Willett, a baritone singer of excellent reputation, came to Cleveland from Toledo to sing in the Church of the Unity. Mr. Willett also engages in voice teaching.

Randolph Berliner, a violinist of ability, comes here from Chicago. He has established a school for violin playing. J. M. Hayes is another accession to musical ranks. Mr. Hayes has an attractive tenor voice and he sings in a prominent synagogue and in St. Paul's Church. George Hodges, late tenor at Calvary Church, has transferred himself to the Unity Church, which, with Mr. Willett, Miss Berenice Agnew, soprano, and Miss Hallie Thomas, contralto, constitutes a very strong quartet.

J. M. James, a tenor from Alliance and a pupil of Sauvage, comes to Cleveland to sing at Calvary. The other members of the quartet choir at this church are Miss Carrie Bishop Scarles, soprano; Miss Schulz, contralto, and Mr. Cogswell, baritone. The organist is Miss Bingham. This is one of the best choirs in the city.

The Old Stone Church choir has been shaken up and Miss Newcomb has been engaged as soprano. Miss Anna Medlin, the alto, has a voice of pure contralto quality, which as yet has received but little cultivation. W. S. Dutton is still the baritone and Newcomb Cole, tenor, though it is said that Mr. Cole will spend the winter in New York.

The Second Presbyterian Church, always leading in music, has Edwin H. Douglass as tenor; Miss Pauline Hilker, soprano; Miss Nellie Sabin Hyde, contralto, and Howard M. Yost, basso.

The Case Avenue Presbyterian Church has engaged a male quartet, and the organization known as the Meistersingers is now installed. There are no other male choirs worth mentioning.

The organist at the Trinity Cathedral, W. B. Trott, has resigned to go to Washington. This is a boy choir and requires a skilled choirmaster. The trial is now going merrily on.

The Fortnightly Club has commenced its work and its artists' recitals will be given by representative musicians of international fame, in some instances, among whom is Siloti, the Russian pianist. The real strength of the club, however, lies within the club proper and is shown in the broader appreciation of the better musical forms.

Mrs. S. C. Ford, our most prominent dramatic soprano, gave a song recital October 12, which thoroughly demonstrated that Mrs. Ford's versatility was unquestioned. She sang twenty-two times. The composers presented were Brahms, Chaminade, Gounod, Godard, Saint-Saëns, Massenet, Dvorák, Richard Strauss, Liza Lehmann, Arthur Foote and Mrs. Beach. Miss Adella Prentiss was the accompanist, which part she did almost faultlessly.

CALEB.

Adele Lewing Will Play.

Adele Lewing will be soloist at Mr. Clodio's concert to be given in the Waldorf-Astoria next Saturday. On that occasion a number of her songs and instrumental pieces will be heard. She has arranged a handsome private studio at No. 8 West Seventeenth street and she also teaches at Steinway Hall.

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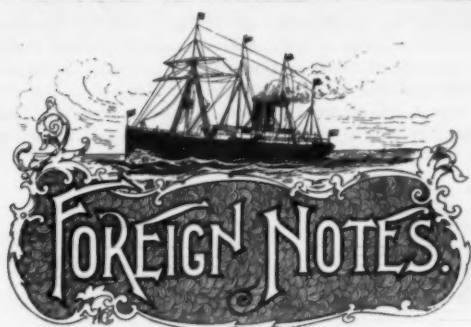
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**Amsterdam.**

A collection of sixteen marches used by the Dutch armies during the war of the Spanish succession (1702-1713) has been published at Amsterdam. A piano arrangement by A. Averkang is announced by Breitkopf & Härtel.

Abbe Vogler.

The birthplace of Abbe Vogler in Würzburg has been marked by a memorial tablet, inscribed "Birthplace of the music artist, Georg Joseph Vogler, born June 15, 1749; died May 6, 1814." A monument to him was erected years ago at Darmstadt, where he was court capellmeister.

The Pope's Ode.

Leo XIII. composed for a centenary festival at Rheims a Latin ode, and the commission to write the music for it was assigned to Theodore Dubois, of the Paris Conservatory. As Dubois could not complete his task by the time of the festival, it will be performed during the course of the winter in the cathedral at Rheims. It is written for soli, chorus and orchestra.

A Veteran Singer.

At Remscheid Charles Schneider, aged ninety-four, gave a concert lately. He is a baritone, and his voice is said to have lost little of its ancient force and freshness. He is certainly the oldest of living singers who still appear; he is older too than J. P. Hartmann, of Copenhagen, the oldest of composers, professors and organists, or our old friend, De Kotski, who has just completed a tour in Japan.

Paris Novelties.

Catulle Mendès has written the text for a comic opera, "La Carmélite," set to music by Hahn, the composer of "Chansons grises." The subject is the love of Louis XIV. and La Vallière. Paul Gavault and Louis Barrey have completed a new operetta, "Gai, gai, marions-mons." In the Theatre Antoine three tableaux, "La Tragedie de la mort," by Reve Peter, will be produced this winter.

D. Costanzi.

One of the best known characters of Rome, Domenico Costanzi, is dead at the age of sixty-nine. He was famous in two very different fields. When he came to Rome, thirty years ago, there were no good hotels, so he built in succession the Hotel di Roma, the Hotel di Russia and the Hotels Europa and London, and finally the Hotel Costanzi. But his fame will rest more securely on his erection of the Costanzi Theatre, not only the most beautiful theatre in Rome, but in all Italy. It cost him all that he had made out of his hotel speculations. At the time of his death he had nearly completed plans to erect for his theatre a model conservatory with class rooms, concert halls and dwellings for the director and even for the pupils.

From Pittsburgh.

PITTSBURG, Pa., October 16, 1898.

Editors The Musical Courier:

HERE are Nos. 228 and 229 of Frederic Archer's free organ recitals at the Pittsburgh Carnegie Hall, given yesterday evening and this (Sunday) afternoon, to highly delighted audiences:

ORGAN COMPOSITIONS.

Sonata in D minor (No. 6).....Mendelssohn
Introduction and Minuet Gothique (new).....Boellmann
Andante in A flat (new).....W. S. Hoyte
Prelude and Fugue in C major (new).....Saint-Saëns
Cantabile (new).....E. Bossi
Alleluia (new).....E. Bossi

TRANSCRIPTIONS BY FREDERIC ARCHER.

Duo (Petite Suite).....Bizet
Finale (Second Orchestral Suite).....Guiraud
Theme and Variations.....Mendelssohn
(Originally written for 'cello and piano.)
Poeme Symphonique (Rouet d'Omphale).....Saint-Saëns
Gavotte.....Benedict
Overture, Der Vampyr.....Marschner

ORGAN COMPOSITIONS.

Fanfare, Cantabile and Finale.....Lemmens
Marche Rustique (new).....Gigout
Andante in A (posthumous).....Smart
Fantasia on Russian National Anthem.....Freyer

TRANSCRIPTIONS BY FREDERIC ARCHER.

Fantasia, Lily of Killarney.....Benedict
Largo.....Händel
Prière et Barcarolle (L'Etoile du Nord).....Meyerbeer
Overture, Semiramide.....Rossini

I saw "Paul's" protest in your late issue against considering Mr. Archer as a public benefactor, on the ground that he was paid for what he did. It seems to me that is not the right way to view the matter, as our reverend clergy and our beloved physicians and teachers all (or nearly all) are dependent upon such modest pay as they usually receive for their means of living, and perform a vast amount of unrequited service just for love and duty's sake, to help and uplift falling and suffering humanity. So, too, our great artists and poets are public benefactors in the creation of those immortal masterpieces they bring forth to touch and ennoble their fellows, and thus "make the whole world kin," even though they make some kind of starving livelihood by brush, chisel or pen.

As I am not one of Mr. Archer's acquaintances and have no axe for him to grind, perhaps you will bear with me when I say that I consider the high standard of excellence he has maintained here in his professional life work, under many strong temptations, which would have overborne a man of less moral stamina, and so degraded his art, entitles him to respect and confidence. He has chosen to do his faithful and always able best to instruct (rather than to amuse) the people by his concerts and his lectures. These are all free to all well behaved persons, and all richly instructive in their character. True, he is paid by the season or year, and thereby, I presume, makes out to live. But it is very plain to anyone who closely observes his public addresses and concerts that so far from being a selfish egotist, intent only upon his personal gain, he is deeply imbued with a sense of his moral accountability under the highly responsible and onerous position he holds, and is really leavening the public taste.

I don't know anything about the restrictions put upon the general use by other players of the intricate and powerful instrument he uses for his organ concerts in the Music Hall. But unless that instrument differs from others that I have seen, the organist, whose duty it is to render the highest class of music upon it in the best possible manner, might well be reluctant to have it handled by ambitious men not yet arrived at the same degree of proficiency with himself.

But this is all gratuitous, for I don't know whether he has or has not sought to prevent the indiscriminate use of the Music Hall organ.

You know there are some persons who still think that these large concert instruments are played by anyone who can steadily turn a crank, but of course "Paul" knows better than that, or he wouldn't be reading THE MUSICAL COURIER.

I can't quite make out just what his grievance is, unless it is that he is so fortunate as to own something taxable; and as Mr. Carnegie's magnificent gift was finally anchored in the municipality in the expectation that if men were taxed to keep his great library foundations "going," they were likely to prize them the more highly and avail themselves more frequently of the good of them than if left to themselves, with no liability to pay anything anywhere, and he doesn't like to surrender his personal gains—a feeling which Sir Henry S. Maine used to say was characteristic of our race—unless he, too, or his friends and nominees may come and "grind," as Mantalini termed it, when they want to.

But what foolishness this is! "Paul" has simply misapprehended your use of the word "instruction." He seems to infer that you meant that Mr. Archer was giving or about to give free organ lessons on the great instrument at the Music Hall to some select and privileged few, which privilege would be denied to others. He has misunderstood your use of terms, and feels sore about someone's disappointment. Curious (isn't it?) how easy it is for even a bright man to get a wrong notion?

Mr. Archer promises, I see, "to give free and thorough instruction in cathedral music of the highest order, under his personal direction, to members of his vested choir of sixty voices" at the new Church of the Ascension, which is now approaching completion, not very far from the Carnegie Library, but of course that church will have its own new organ shortly, and the Church of the Ascension has nothing to do with Mr. Archer's duties at the Music Hall at any time, and never had. Truly yours,

E. H. RUSSELL.

J. Armour Galloway.

J. Armour Galloway, the singing teacher who announced the removal of his studio to 318 West Fifty-seventh street in last week's issue of THE MUSICAL COURIER, has resumed teaching and is already one of the busiest of men. Mr. Galloway's list of pupils includes several of the well-known singers on the concert stage. With the advantage of a recital hall in connection with his new studio, it is his intention to bring out his younger singers who are prepared to do professional work through a series of invitation recitals during the season.

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THE MUSICAL MISTAKES OF A MILLENNIUM.†

A Series of Twelve Critical Articles.

By EDWIN BRUCE.

Author of "Harmony Evolved as an Exact Science."

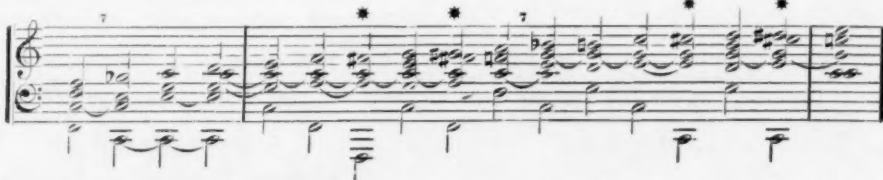
III.

THE CHROMATIC SCALES.

NO theorist has yet undertaken to present a table of the chords of the chromatic scale, in either major or minor. In fact, it has been announced, as quite a matter of course, that the chromatic system is not to be considered a basis for composition. This brings us face to face with the most important error in the history of musical art, for—in both major and minor—the *chromatic scale*, with its harmonic accompaniment, is the *perfection and crowning result of harmonic construction*. If the disparaging assertion referred to had been made of the diatonic scale, which is—in some respects—*comparatively* incomplete, there might have been a slight ground for considering that scale an unfit basis for composition.

The stone which the builders rejected is to become the chief stone of the corner, and, when the possibilities of harmonic combination in the chromatic system become fully known, a new era will begin in musical composition and the field for the sway of the imagination will be enlarged beyond the wildest hope of the musician of ancient times. In confirmation of the fact that the chromatic scale is pre-eminently qualified to be used as the foundation of musical composition, the model chromatic major scale is here given, in example No. 1, with a full harmonic accompaniment:

Ex. 1—C Major, Chromatic.



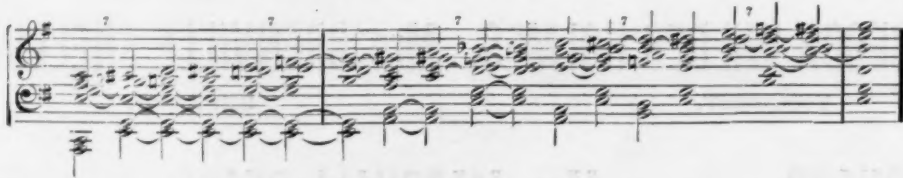
The majority of readers will be astonished by the discovery that the natural range of the chromatic scale of C major, in its upper octave, is from E to E, yet this is certainly a fact well established by careful analysis. Experienced musicians will testify that a similar range in the diatonic system is of an important character and of excellent effect. As in previous examples, the contra-bass is omitted on account of the extreme range of the lower tones. The flat seventh takes its place in the octave scale and the chromatic tones, which are indicated by the four asterisks, belong only to the scales of F, C and G major and to their relative minors. It would be a work of supererogation to speak at length of the perfection of harmonic construction, connection and progression here illustrated.

The accompaniment has been made quite simple, and is only one of many possible harmonic combinations.

The fact that the range of this scale differs from that of E minor only in being one octave lower in pitch will account for some of the mistakes made in the treatment of minor harmonies.

The chromatic system of the *minor* mode, as illustrated by the model scale of E minor, follows the analogy established by the major mode and has its range from G to G, as denoted in example No. 2:

Ex. 2—E Minor, Chromatic.



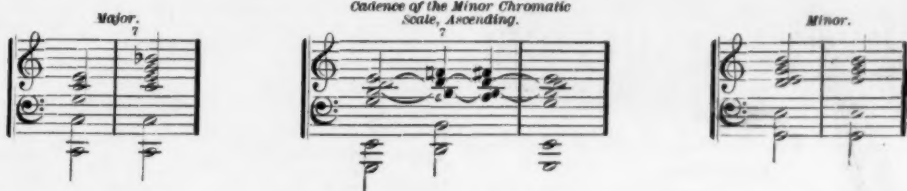
† Copyrighted by the author, and all rights reserved. The harmonic laws which prove the correctness of these criticisms are fully explained in "Harmony Evolved as an Exact Science," which will soon be issued, to subscribers only, by the Beethoven Publishing Company, 45 S. Washington square, to whom subscriptions should be sent.

As may be readily perceived, E minor, *chromatic*, requires F sharp as its signature, indicating its near relation to the dominant scale of G major. It is as nearly related to C major, *diatonic*, as it is to G major, *diatonic*. In tonal contents it embraces two tones, viz.: A and B flat 7, which are peculiar to scales below G major, and two other tones, F natural 7 and F sharp, which are peculiar to scales above C major.

(equal to any of Gottfried von Weber's theories) between the chromatic octave scale of E minor and the tonic range of the chromatic scale of G major, but—so soon as the underlying harmonies of each scale be added—all doubt will disappear. Compare G major, which is here produced (example No. 4) without contra-bass, with E minor in the second example in this chapter:

Ex. 3—

Octave of the Minor Chromatic Scale, Ascending.



The persistent repetition of the minor third, E-g, in the bass of the transition scale, from C to G, is very remarkable, and serves to fix the harmony of the tonic of the new key most unmistakably upon the ear of the listener.

The minor chromatic progression is even more closely connected than that of the major. The reason for this may be found in the peculiar fact that the evolution of the septachord in the minor mode precedes that of the triad, the latter being formed by the omission of the seventh. In the major mode the reverse is the case—the triad is evolved first and the septachord is formed by adding the seventh.

In the example of the major mode (example No. 3) the first chord is the radical position of the major triad, and its first inversion forms the lower tones of the major septachord. In the illustration of the minor mode the first

N. B.—There are not any chromatic tones in the lower tetrachord of the tonic range of G major, and G sharp and A sharp are wanting. They are first evolved above the upper tonic.

The second degree of G major, A, indicated by a black note in the diagram, is a tone of higher pitch than A, which belongs to E minor, and causes a different division of intervals between G and B. Aside from this there is not any tonal difference between the G major and E minor scales—but the harmonic progressions, as indicated in the diagrams, are quite distinct.

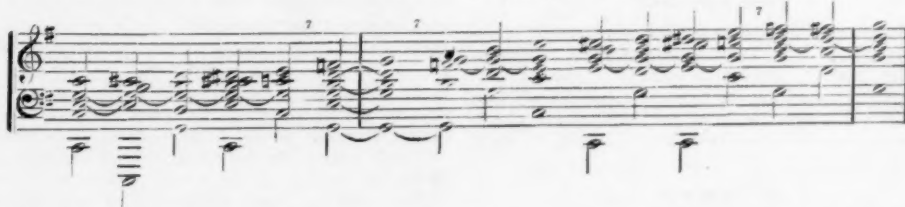
The chromatic scale is destined to become the principal basis of musical composition, inasmuch as its underlying and overlying harmonies are more varied and more closely related than those of the diatonic system, which has its own peculiar field—but is not so complete and far-reaching.

The next chapter will treat of the origin and nature, uses and misuses of the septachord.

Richard Burmeister.

Richard Burmeister entered his new position as musical director of the Scharwenka Conservatory of New York last Saturday. During the latter part of next month he will give his first public recital, at which all pupils of the Conservatory will have free admittance. Mr. Burmeister

Ex. 4—Major Chromatic Scale, G Major.



chord is the radical position of the chord of the minor

seventh, and the minor triad, E, G, B, is obtained by omitting D, the minor seventh.

The harmonic progression in the central example shows the close relation of minor septachords, the fifth and seventh being the connecting tones, which become the fundamental and third of the following chord, and vice versa. The close is here made to descend to the upper tonic. For the purpose of illustrating the fact that the septachord and not the triad is the primary chord of the minor mode, our harmonic accompaniment in E minor, chromatic, is effected entirely by septachords, and an intense minor effect is produced by an inversion of the contra-bass above the bass, forming minor thirds in the combination of the two basses in place of major sixths,

will also arrange a number of regular students' concerts, to be given by pupils of the Conservatory, of which the prospect for this season is very bright. Mr. Burmeister will retain this season his private pupils, but at the same time use all his energy and influence to advance the Conservatory's interests.

C. L. Staats.

C. L. Staats, the clarinet soloist of Boston, has resigned his position with the Boston Symphony Orchestra. He will be under the Redpath Lyceum Bureau this season. His first appearance will be at Albany, N. Y., October 31, after which he will make a tour with the Boston Sextet Club. Mr. Staats found it impossible to play in the orchestra and also fill his engagements for solo work in concerts.

J. H. McKinley's Engagements.

This admired tenor will be one of the busiest singers in this country this season. Last week he sang in Rossini's "Stabat Mater," in Bridgeport, and scored a great success. He also appeared in New Haven, Zanesville, Ohio; Delaware, Ohio; Laurenceburg, Ohio, and Cincinnati. Mr. McKinley will sing in the near future in Washington City, Wheeling, W. Va.; Philadelphia, Minneapolis, Minn., and Dubuque, Ia. He will also be heard in a number of concerts in New York and Brooklyn. He is to take part in three of the musicales in Chickering Hall.

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